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CATALOGUE

OF THE

Collection of Ancient and Modern

WORKS OF ART,

GIVEN OR LENT TO THE

TRUSTEES

OF THE

MUSEUM OF FINE ARTS,

AT BOSTON.

BOSTON:
ALFRED MUDGE & SON, PRINTERS, No. 34 SCHOOL STREET.
1872.

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B. H.
(3706)
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PREFACE.

THE collection herein catalogued is composed of works of Art given or loaned to the Trustees of the Museum of Fine Arts. It contains a series of objects which illustrate a wide range of artistic activity in point of time and use of material, including specimens of ancient and modern glass, bronze, and pottery, Græco-Italian vases, Italian Majolica, Venetian glass, illuminated manuscripts, tapestry, and pictures; and forms an artistic microcosm, well calculated to teach the visitor something of the character and quality of the art-industry of many nations during a long period of the world's history.

The antiquities from Cyprus, which were sent to this country by General L. Cesnola, U. S. Consul at Cyprus, are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs) and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient. It comes next in date to that made by a people of the stone age, perhaps 2,000 B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phenicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which the pre-historic pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery is for the most part Phenician. The Phenicians, who were the great merchants of antiquity,

carried on an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phenician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted, or marked upon the clay while in a soft state, by means of pointed sticks, knotted cords, or little wheels. See Nos. 4, 6, 7, 15, 52, 95, 96, etc. Animal forms are rare, and conventionalized plant and flower forms unknown. It corresponds to that employed upon old Celtic pottery, and upon the bronze implements found in the tombs of Northern and Central Europe. This correspondence has led to the conjecture that it is an original Aryan system which was carried by the Aryan tribes to the countries of Northern Europe, Greece, and Italy, after they wandered out of Asia. After this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl (see Nos. 13, 73, etc.) and conventionalized plant forms are painted (see No. 14). The animal forms (Nos. 10, 11, 12), instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form, though very rude in execution. Certain examples, such as the Œnochoe, No. 10, decorated with a representation of a hunter in a chariot, seem copied from Assyrian Bas-reliefs.

Taken as a whole, the pottery from Cyprus represents a very ancient art-system. Whether single examples are a little earlier or later in date is a matter of small importance. An old style is never immediately supplanted by a new one, but lingers on through the strength of stylistic tradition.

It forms a historical preface to the painted vases of the Appleton collection (Case A), and with them illustrates ancient Keramic art from 1000 to 100 before Christ.

The Apulian vases and tazze (see cases A and E) belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. Before speaking of painted vases, it may be well to premise that in the first half of the last century it was customary to regard those found in Italy as Etruscan, but as numbers of vases with Greek inscriptions were found in the tombs of Magna Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities, not of Hellenic origin. Certain kinds of vases, as, for instance, those of black ware ornamented with figures in relief, which are found only in Italy

and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions; and those inferior copies of Greek originals evidently painted by native scholars of foreign masters, which are found at Chiusi, — may be regarded as Etruscan works, but with these exceptions, the painted vases found in Etruria are of undoubted Greek origin.

Something may here be said about the names and uses to which earthenware vessels were applied in antiquity, with the understanding that these names are not, in all cases, applied with absolute certainty. For purposes of classification, the following division into six classes may be taken as resting on good authority: —

1. Amphora, Pithos, Pelice, and Stamnos, — large vases for holding wine, oil, figs, and honey.

2. Hydria and Kalpis, vases for carrying water.

3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karchesion, Holcion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Ascos, Bombylios, Aryballos, and Kotyliscos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus collections, as, for instance, —

Amphora, Nos. 1, 4, 5, 6, and 7; 363, 370, and 371, etc., etc.

Kalpis, Nos. 365 and 374.

Œnochoe, Nos. 10, 11, 12, 381, and 382.

Prochous, No. 420.

Oxybaphon, No. 380.

Krater, No. 393.
Kylix, No. 377.
Kantharos, Nos. 379 and 390.
Lekythos, Nos. 207 and 208 (of stone), 121.
Skyphos, No. 378.
Aryballos, Nos. 362 and 389.
Ascos, No. 25.
Patera, Nos. 392 and 392 A.
Tripus, No. 61.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesserae," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysus, or Bacchus, was the husband of the Eleusinian Ceres, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases, *i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals, were preserved as marks of honor and buried with the recipient. The Lekythoi found in Attic graves were often expressly made for that purpose, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or being unglazed are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories, namely, mythic, embracing the whole cycle of Greek mythology, and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine clay, carefully prepared, and of a bright red color, which they heightened by a varnish mixed with red. Before using this varnish, they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay. Before doing this, they marked out the general outlines and the contours of limbs, muscles, and draperies, with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

The Appleton collection contains examples of vases of four periods subsequent to the pre-historic period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 359, 360, and 361), similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain like these examples, or adorned with horizontal or vertical lines, incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand made, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel. The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were

made at Corinth, a city renowned for its potters, and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds, disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. See Appleton collection, Nos. 362–369.

The vases of the second epoch are adorned with figures painted in a black pigment upon a red background. The figures are disposed in Indian file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century, B. C.; but such vases were made up to a late period. In some cases this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. See Appleton Coll., Nos. 370–372.

The vases of the third epoch, which extends from about 400 to 200 B. C., are the finest. The subjects illustrate Greek mythology and Epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Coll., Nos. 373–383.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. They are, in many cases, of enormous size, often very elaborately decorated, overcharged with ornament and color, and frequently extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. See Appleton Coll., Nos. 384–395.

Among the most interesting objects in the Cyprus collection, are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidization, through contact with earth of a

certain quality during many centuries. Oxidization, which gradually destroys such hard substances as glass and metal (see the bronze weapons, implements, mirror, etc., etc., in case D), has no power over terra cotta, which, as we see in the Pottery, and in the beautiful Greek fragments of statuettes in this same case (Nos. 212–251), are as perfect as if made yesterday. Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

In case B we would particularly call attention to the statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta No. 133. Many such figures have been found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such, for instance, as the rude little terra cotta Idol, in case E, No. 136, which probably represents Aphrodite. Such figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also speaks of terra-cotta figures of this kind, as sold at Cnidos, near the Temple of Venus.

The little stone group, No. 127 (case B), is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτρόφοι, *i. e.* nursing goddesses. A certain number of divinities were so regarded, as, for instance, Demeter, Gaea, and the great goddess of Cyprus (Venus Astarte), who seems to have been a combination of the Greek and Oriental conception of Aphrodite. This group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely-shaped, and, in some instances, gaudily-painted toys (see Nos. 142, 143, 147). It

has been suggested that mothers placed these playthings in their children's graves. The stone heads are also of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each reflected in these mutilated monuments.

Having now pointed out some of the most interesting objects of ancient art in the Museum, we would say a few words about those of modern art. Among these none are better worthy of attention than the six Majolica plates and the two very beautiful bottles loaned by Mrs. Lawrence (see Nos. 402, 3, 4, 5, 6, 8, 9, 10, placed on the wall and on the top of one of the cabinets). No. 406, which is what is called Hispano-Moorish ware, brings us to the origin of this beautiful art manufacture. The Moorish potters were established in the island of Majorca (whence the Tuscan name Majolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic islands in the twelfth century, are said to have brought the manufacture of Majolica Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra, or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain, it is made of common earth, and being only vitrified upon the surface, retains a certain degree of porosity. That which was covered with a plumbiferous (leaden) composition was called "Mezza Majolica." Thanks to the patronage of the Dukes of Urbino, the

Majolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 408 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 405 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourdes), Nos. 409 and 410, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Majolica of Urbino and Castel Durante (whence the name Raphael-ware, often given to it) may have arisen from the fact that some of the designs were taken from his works; or, as has been conjectured, from the substitution of his name for that of Raffaellino del Colle, a painter, who worked for Guidobaldo, I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of majolica for domestic purposes, by substituting it upon his own table for the plate which he was obliged to pawn, to meet the expenses of the war which he in common with the Venetians waged with Pope Julius after the league of Cambray, in 1510.

The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters Giovanni and Battista Dossi made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Majolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 436 and 467, probably of Florentine manufacture.

No. 403 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates, lovers caused the portraits of their betrothed to be painted, with such inscription as "Camilla bella," "Lucia divia," etc., etc., and sent them as presents, heaped up with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Luca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra cotta the durability of marble, and despite repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Luca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his pallet, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this abuse still further, and under his hands and

those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax work. The difference between the art in its purity and its decline may be judged of by the examples in the Museum, Nos. 518, a Madonna and child attributed to Luca, and 519, the Madonna adoring the infant Jesus, by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist, and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither. A cast of one of Luca's most celebrated works in marble will be found among those of other great Tuscan masters at the end of the room: namely, the "Singing Boys," No. 530, one of a series of reliefs in marble, made for the balustrade of the Cantoria (organ loft) in the Duomo at Florence. For excellence of composition and simple, unpretending truth to nature, this group of choristers is worthy of the highest praise. So earnestly do they sing, and so perfectly is the charcter of each voice conveyed by the facial expression, that like Dante when he looked upon those celestial bas-reliefs, which surpassed the works of Polyclete (Purgatorio, X. Canto), we are in doubt whether we do not hear as well as see.

" . . . . . . a' duo miei sensi.
Facea dicer l'un No, l'altro Si canta."

The other casts on either side of this relief are of works by celebrated Tuscan sculptors of the fifteenth and sixteenth centuries, from Orcagna to Benvenu to Cellini.

In case F will be found some bronze medals by the great Italian medallists of the fifteenth century. Vittor Pisano,

commonly called Pisanello, a native of Verona (1380–1447), who attained great eminence as a painter, revived the forgotten art of the medallists, and founded a school which was continued by his eminent countryman Matteo de' Pasti, and by Sperandio of Mantua. They modelled the profile heads of illustrious men and women of their time in relief with unsurpassed delicacy and truth, giving every varying plane of facial surface in a small compass, and working out the accessories with the utmost technical accuracy. The ornaments, inscriptions, and devices of all these medals are models of skilful and tasteful treatment; the bronze is of the finest quality and the most perfect color; and the reverses are adorned with small reliefs, of admirable workmanship. Both Pisanello, who liked to foreshorten figures, and Sperandio, frequently introduced horsemen on the reverses of their medals. (See No. 509 and No. 510, where a knight is praying before a cross by the wayside, while his companion awaits him on horseback.) Much the finest medal in this case is that of the famous Isotta da Rimini (No. 507), the mistress of Pandolfo Malatesta, Lord of Rimini. The elephant (see the reverse of this medal) *was* the crest of the Malatestas. This medal is by Matteo de Pasti. The two of Pandolfo Malatesta (Nos. 505 and 506), that of Lionello d'Este, 508 (by Pisanello), and that of the Greek emperor, John Palæologus (No. 509), who came to Florence in the year 1439 to attend the great Council convoked by Pope Eugenius IV, to heal the schism between the Greek and Latin churches, are other excellent examples.

CHARLES C. PERKINS,

Chairman of the Committee on the Museum.

Boston, June 16, 1872.

CATALOGUE.

ANTIQUITIES FROM CYPRUS.

1. LARGE AMPHORA, used to hold wine or oil.

   The pointed base was stuck in the ground.

2. EARTHEN JAR, with Phenician inscription.
3. Ditto.
4. LARGE AMPHORA. Coarse clay, ornamented with vertical and horizontal lines, and circles.

   The pattern painted on one side of the neck is composed of a winged diamond-shaped ornament, and two circles.

5. GREEK AMPHORA, with twisted handles and cannellated body; remarkably beautiful shape.
6. AMPHORA, decorated with vertical, horizontal, and zigzag lines in red and black.
7. Ditto.
8. Ditto. Horizontal bands of black and red color.

   The upper zone is decorated with birds in black and red, separated by conventionalized trees.

9. Ditto. Spaces containing birds marked by vertical lines.
10. ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle.

    The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a Lion Hunt as figured in Assyrian Bas-reliefs.

11. ŒNOCHOE of yellow clay, with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side.
12. Ditto. Decorated with an animal of the deer species.
13. Ditto. Decorated with a bird in black and red.
14. SMALL PITCHER. Zone of birds. At base, leaves. Ornament at the top composed of lines crossing each other.
15. ŒNOCHOE. Horizontal black bands.
16. Ditto. Lip and neck adorned with black bands. The body is cannellated and painted black.
17. Ditto. Divided into spaces by circles formed of black lines. Circle and wheel patterns in intermediate spaces.
18. Like 15.
19. Ditto.
20. SMALL UNPAINTED ŒNOCHOE of red clay. Cannellated body.
21. Ditto. Large and small concentric circles and horizontal bands.
22. Ditto. Red clay, unpainted.
23 and 24. Ditto. Red clay. Horizontal black bands. Compressed trefoil lip.
25. ASCOS. Brown vertical bands around base.
26. FLASK of red clay with handle.
27. VERY ANCIENT PITCHER. (Assyrian?) Vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.
28. PITCHER with handle and spout at side. Yellow, red, and black bands and stripes.
29. WIDE-MOUTHED JAR, with side handles, much incrusted.

30. Red Clay Pitcher. High handle.
31. Red Clay Œnochoe. Black horizontal stripes.
32. Red Jug. High handle.
33. Jug. Painted with concentric circles.
34. Jug with projecting spout. Yellowish clay.
35. Jug with handle across the orifice.
36. Red Clay Jug, once painted.
37. Round Jar, with upright spout and double handle.
38. Pitcher. Small and dark-colored, with handle.
39. Small Œnochoe, painted red; very thin and light.
40. Ditto. Maroon color; black horizontal stripes.
41. Small Pitcher of Yellow Clay, with remains of paint.
42. Small Vase, without handles.
43. Ditto Œnochoe, with trefoil lip compressed. Brown bands and concentric circles.
44. Trefoil Lip and Handle. Alabastron shape.
45. Jug, Red, Painted Clay. Black bands, and lines on neck and body.
46. Small Gray Jar. Black bands and concentric circles.
47. Aryballos, or Pilgrim Bottle. Red clay, with double handle.
48. Small Amphora. Red, decorated with black lines.
49. Ditto. With three handles; yellow clay; black ornaments.
50. Bowl with two handles; ornamented with black lines.
51. Ditto. Red clay; long nose and handle.
52. Jug of Black Ware. Surface divided into compartments by indented lines in bands which are filled with an incised willow pattern.

53. Black Pitcher. Ornamented with indented diagonal lines in dots, made by pressing a whip cord into the clay or rolling a small wheel upon it while soft.

54. Phenician Bird-shaped Pitcher. [See 56, 57, 58, and 59.]

55. Ditto. Ornamented with diagonal and vertical lines in red.

56. Ditto.

57. Ditto.

58. Ditto, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending.

59. Ditto; of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red.

60. Red Clay. Ornaments painted in black and red.

61. Tripus. Black and red lines.

62. Phenician Kylix. Red and black lines inside and out. Fantastic birds in compartments.

63. Kylix (Greek?). Red clay. Brown concentric half circles, and bands of black round rim and upon handles.

64. Red Bowl, with spout open at top. Moulded knobs on the rim.

65. Patera, of red clay. Black concentric circles round the middle of centre inside. One black line round the rim.

66. Round Cup, with high handle, yellow clay. Red lines disposed in triangles.

67. Black ditto. Circles disposed horizontally, and dots in bands.

68. Saucer, of yellow clay. Black lines in circles.
69. Patera, of yellowish-red clay, painted like No. 65.
70. Bowl, covered with pipe clay, with vertical and horizontal lines, dots, etc., painted upon it in a brown color.
71. Oxybaphon, of yellow clay, decorated with vertical, horizontal, and zigzag lines in black.
72. Cup, of yellow clay, with a broad purple band round the rim.
73. Patera of ditto, decorated with small birds, triangles and vertical lines in red.
74. Little Cup of ditto, with vertical bands in purple.
75. Red Patera. Black circles.
76. Patera, of yellow clay. Black lines.
77. Flat Cup, of ditto, with high handle. Zigzag lines round rim.
78. Round Bowl, painted with horizontal bands, and concentric circles.
79. Ditto. Red clay. Black lines in a band round the inside. Ditto on rim; outside decorated with small concentric circles.
80. Small Oxybaphon. Decorated with a diamond-shaped pattern in black lines.
81. Small Round Jug, with three handles; ornamented with bands and stripes in red.
82. Small Jug. (Greek.) Ornament in relief about the neck.
83. Ditto.
84. Double Lekythos. (Greek.)
85. Small Red Jug, with spout and handle.
86. Ditto.

87. Two Cups, joined together, with one handle; yellow clay; ornamented with red lines.
88. Small Amphora. Fine red ware; horizontal bands, and circles.
89. Ditto Œnochoe. Fine red ware; horizontal bands, and circles.
90. Ditto Jug. Fine red ware; horizontal bands, and circles.
91. Ditto. Double handles; "vaso a Tromba."
92. Ditto. Double handles; "vaso a Tromba."
93. Ditto. With one handle.
94. Ditto. With one handle.
95. Round-bottomed Jug, with handle; soft red ware; indented ornaments in white, consisting of zig-zags and circular bands, made with a sharp pointed stick.
96. Ditto. Without handle; large neck; same style of ornament.
97. Ditto. With high handle.
98. Like 95.
99. Aryballos. Same ware and style of ornament.
100. Ditto. High handle; vertical and diagonal bands.
101. Ditto.
102. Ditto. Without handle.
103. Ditto, with two handles; rudely-shaped animals; same incised ornament.
104. Aryballos, with one handle; same ware and ornament.
105. Black Ware. Little pitcher; rudely-scratched ornament, consisting of circles, vertical, horizontal, and diagonal lines in bands.

106. Red Ware. Round short handle on rim.
107. Ditto. Like 105 in shape.
108. Ditto. High handle with knob and hole for suspending.
109. Ditto. With wide mouth.
110. Ditto. Like 105 and 107 in shape.
111. Ditto. Round, with handle.
112. Oval-shaped Jar; high handle.
113. Round Red Bowl, decorated with zigzag lines.
114. Like 101.
115. Small Aryballos, with straight neck.
116. Like 101.
117. Small Phenician Pitcher, with bird, neck-shaped nose.
118. Small Black Bowl, incised ornament in white, circles, and a zigzag border.
119. Small Red Jug, ornamented with zigzags and lines in white.
120. Small Bowl, same ware and ornament.
121. Greek Lekythos, plain red ware.
122. Bowl, of red ware.
123. Ditto, painted brown. Two small flat handles.
124. Small Grayish Black Bowl.
125. Priest of Venus, with the dove in his hand. Calcareous stone.
126. Ditto.
127. Statuette of a seated woman holding a child upon her knees. Cybele "κουροτροφος," Demeter and Atys.

    Traditional type under which the Greeks represented the Telluric divinities as mother and nurse.

128. Like 126.

129. Like 127.
130. Phenician Player on the Tambourine of Terra Cotta.
131. Very Small, Rude Figure of T. C. Like 132, but with arms outstretched.
132. Ditto. Rude, arms at sides. Body like a tube. See 146, 137, 138, etc., etc.
133. Telluric Divinity. Half figure.
134. Ditto, but smaller.
135. Like 133.
136. Phenician Idol, representing the great Goddess of Cyprus. Aphrodite Astarte.
137. Phenician Worshipper. Rude. Terra Cotta.
138. Phenician Player on the Tambourine.
139. Toy of Terra Cotta. Grotesque figure.
140. Shapeless Statuette of Terra Cotta.
141. Two Figures supposed to be standing in a chariot. Terra cotta, and very rudely modelled.
142. Phenician Toy. Horse with a jar on his back.
143. " " Little animal of Terra Cotta.
144. Votive Offering. Bull's head. Apis.
145. A Goddess or Priestess. Small T. C. figure, Terra Cotta.
146. Statuette of T. C. Same shape as 137 and 138.
147. Phenician Toy.
148. " " A bird of Terra Cotta.
149. Vase. Shaped like a duck; Terra Cotta.
150. Phenician Toy. Figure on horseback.
151. Vase. Shaped like a bull. (Apis.)
152. Nursing Goddess. See No. 127.
153. Toy Animal. Coarsely painted.
154. Unknown Object in stone.

155. Mask of a Bearded Man. Colored red and black.
156. Ditto. Colored red and black.
157. Ram-shaped Vase.
158. Toy. A Terra Cotta shield.
159. Toy. A Terra Cotta bell.
160 and 161. Terra Cotta Lamps, of a very primitive character.

Similar lamps are made at the present time by the South Sea Islanders.

162. Toy. A Terra Cotta chariot.
163 and 164. Egyptian Osiride Figures, of vitrified earth.
165. Priest of Venus. Calcareous stone.
166. Large Head made of calcareous stone. (Egyptian type.)
167. Stone Statue and Detached Head, representing a priest of Venus holding the sacred dove in his hand. (Roman type.)
168. Stone Head of a King of Cyprus. (Asiatic type.)
169. Warrior's Head, of same stone.
170. Head. Of same stone. (Asiatic type.)
171. Terra Cotta Head. Cybele?
172. Ditto.
173. Stone Head.
174. Colossal Head. Greek type.
175. Small Stone Head.
176 and 177. Ditto.
178. Half Figure playing on a double pipe. Egyptian type.
179. A Priest of Venus in calcareous stone.
180. Marble Head. Greek.
181. Head of a Telluric Divinity in calcareous stone.
182 and 183. Small Head of a Warrior " "

184 and 185. Small Roman Heads.

186. Priest of Venus. Calcareous stone.

187. Stone Head. Wears a Phrygian cap.

188. Head of Cybele or Juno.

189. Lower Half of the Statuette of a Goddess. In Parian marble.

190. Small Stone Head.

191. Lion's Head. In marble head. (Greek.)

192. Head. (Roman type.)

193. Crowned Stone Head.

194. Small Head. (Egyptian type.)

195. Ditto.

196. Stone. Fragment of a figure.

197 and 198. Small Stone Heads.

199. Like 200.

The long nose is a characteristic of the modern inhabitants of Cyprus.

200. Stone Head of a Warrior. (Cyprian.)

201. Large Stone Head. (Asiatic type.)

202. Small Stone Head.

203. Headless Statuette of a Priest.

204. Seated Figure.

205. Animal, in calcareous stone.

206. Limestone Jar.

207 and 208. Stone Alabastrons.

209. Two Stone Platters and Cones.

210. Bronze Stand of a Candelabrum.

211. Bronze Lamp, with a gryphon-headed handle.

Small heads and fragments in Terra Cotta. Greek.

212. Statuette of Cybele, or Gaea. (Mother earth.)

213–224. Crowned Heads of Aphrodite, or the Syrian Goddess.

225. Ditto. Upper half of figure.

226. Ditto. Head.

227, 8, and 9, and 330. THE GODDESS OF SILENCE, as indicated by the bandage over the mouth.

Angerona, the Roman Goddess of Silence, was thus represented.

231. FEMALE HEAD.

232. STATUETTE — upper half — like 212.

233. GAEA. Half of statuette.

234. FEMALE HEAD.

235. Ditto. Wears the modius.

236. MASK.

237. HORSE'S HEAD, very fine. Style of the Parthenon marbles.

238. HEADLESS STATUETTE, of great beauty.

239. HEAD.

240. ACROTERION; architectural ornament placed on temple roofs.

241. CHARMING HEAD, draped like the Pudicitia of the Vatican.

242. SMALL HEAD.

243. Ditto. Resembles Vespasian.

244. ARM AND BREAST IN RELIEF. Fragment.

245. SMALL HEAD.

246. Ditto.

247, 8, and 9. SMALL HEADS.

250. FRAGMENT, with remains of color.

251. FEMALE HEAD.

LAMPS OF TERRA COTTA.

252 to 258. DOVE AND LAUREL BRANCH. Emblems of Venus.

259. Nessus and Hercules.
260. Soldiers Reposing.
261 and 262. Lions Rampant.
263. Europa and the Bull.
264 and 265. Shell-shaped Ornaments.
266. Bear.
267. Palmated Disc.
268 and 269. Christian Lamps.
270. Effaced.
271. The Sun God. Apollo, with the corona radiata.
272. Plain.
273. Ornamented.
274. Winged Genius.
275. Effaced.
276. The seven branched Candlestick. Jewish Lamp.
277. Head in Profile.
278. Roman Lamp.
279. Byzantine Lamp.
280 and 281. Eagle. Emblem of Jupiter.
282 and 283. Winged Griffins.
284 and 285. Effaced.
286. Eros.
287, 288, 289. Ornament in Relief.
290. Figure in centre. Border of leaves and flowers.
291 and 292. Effaced.
293. Ornamented Circles.
294. Effaced.
295. Radiating Lines.
296. Pegasus?
297. Wreath of Oak Leaves.
298. A Vase, between two columns.

299. Like 290.
300. FIGURE, with club and wreath.
301. Plain.
302. Like 300.
303. BLACK. Plain.
304. WREATH.
305. GRIFFIN. Like 282 and 282.
306. PALMETTO.
307. Effaced.
308. LION devouring a stag.
309. AN ANIMAL.
310. MILITARY EMBLEMS.
311. A STAG running.
312. Like 310.
313. HORSE.
314. MUSE playing on a lyre.
315. Plain.
316. Effaced.
317. OCTAGON LEAF PATTERN.
318. ORNAMENT.
319. FIGURE.
320. WINGED GENIUS.
321. PATTERN, formed by incised lines.
322. WINGED GENIUS.
323. SHELL PATTERN.
324. FIGURE.
325. EAGLE, holding the thunderbolts. Jupiter.
326. EMBLEMS.
327. Effaced.
328. OCTAGON LEAF PATTERN.
329. Plain.

330. Indented Pattern.

331. Horse.

332, 333, and 334. Pattern in Relief.

335. Figure effaced.

336–341. Effaced.

342. Plain.

343. Moulded Toy.

344. Ribbed Pattern.

345. Eagle with the thunderbolt of Jupiter.

346. A Soldier with sword and shield.

347. Christian Lamp.

347, A. Two Cornucopias.

348. 109 objects in bronze, consisting of spear heads, a mirror, hatchets, armillas, mortuary rings, hinges and fibulæ. 2 objects in silver.

No. 348, A. Weights, cylinders (used by the Assyrians as signet rings), a button, etc., etc.

No. 349, A. Egyptian and Phenician amulets.

349. 51 Pieces of Ancient Glass, including,—

13 Lachrymatories.

14 Glass Cups.

16 Bottles, without handles.

5 Bottles, with handles.

2 Paterae.

1 Flat Round Plate.

TAPESTRY.

350. Gobelin Tapestry of the XVIIth century, representing France crowned by Victory, and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the left

are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the XVth century by Jean Gobelin, a native of Rheims. In 1662, Louis XIV and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich frame-work of fruits and flowers designed by Baptiste Monnoyer.

351. Two Japanese Porcelain Platters. Given by A. D. Weld French, Esq.

352. Two Japanese Bowls. Given by A. D. Weld French, Esq.

PICTURES.

353 and 354. L'Aller et le Retour du Marché — Francois Boucher. Born 1704, died 1770. Presented by the heirs of the late Peter Parker, Esq.

355. Elijah Fed by the Ravens, — Allston. Born 1779, died 1843. Presented by Mrs. S. Hooper and Miss Hooper.

356. Portrait of John Harris, Esq. By W. Allston. Painted when they were classmates at Cambridge. Presented by Miss Harris.

357. Adoring Madonna. Modern imitation of Della Robbia ware. Presented by Rev. Mr. Washburne.

358. About four hundred Ancient Coins, dug up at Cyprus. Much corroded.

LOAN COLLECTION.

A collection of Græco-Italian fictile painted Vases, found by Alessandro Castellani in Etruscan and Campanian Tombs. Loaned by T. G. Appleton, Esq.

PRE-HISTORIC.

359, 360, and 361. THREE SMALL VASES of black and brownish earth from the pre-historic Lacustrian habitations of Southern Italy.

ASIATIC. FIRST EPOCH. 700–500 B. C.

362. ARYBALLOS, of yellow unglazed earth, decorated with a fantastic tiger-headed bird, surrounded by open and closed lotus flowers.

These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish yellow. Found at Cuma.

363. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

364. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish brown. Found at Capua.

365. KALPIS.

Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

366. URN, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apalia.

367. URN, with two closed and two open handles of fantastic forms, decorated with red and brown geometrically disposed lines. Found at Canosa.

368. SMALL COLUM, of strange shape, with geometrical decorations in red and brown. Found at Canosa.

369. URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500–300 B. C.

370. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

371. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mœnads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

371, B. BACCHIC AMPHORA. Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mœnads and a priest of Bacchus. Bought from the Cas. Visconti, in 1836.

372. BACCHIC AMPHORA. Black figures adorned with white and violet tones. Mœnad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300–200 B. C.

373. AMPHORA FROM NOLA. Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ, are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

374. KALPIS. Magnificent vase.

A seated woman (Penelope?) is occupied in taking jewels from a casket which she holds upon her knees. One of her attendants standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

375. AMPHORA PELICE. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth who appears to be making fun of the deformed slave probably symbolises the Athenian people. Plutarch. Alcibiades. X. Found at Capua.

376. AMPHORA. A Satyr carrying Silenus on his shoulders, followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back, a Satyr. Found at Nola.

377. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the cup of Bacchus) in his left hand and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his

mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.

378. Skyphos. Two Satyrs and four Mœnads painted in silhouette ; black, on a red ground. Imitation of the style of the second Epoch. Found at Capua.

379. Kantharos. Decorated with a wreath of laurel. Found at Capua.

380. Oxybaphon. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia.

381. Œnochoe. Black, with a very lustrous glaze. Found at Nola.

382. Small Œnochoe. Cannellated, and covered with a very beautiful black glaze. Found at Cuma.

383. Amphora Pelice. Imitation of the style of the second epoch. Subject: Pasiphae between two bulls. Same subject repeated at back.

FOURTH EPOCH. VASES FROM APULIA, 200–100 B. C.

384. Œnochoe. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.

385. Aryballos. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

386. Amphora Pelice. Black. A winged and seated genius is painted upon it. Found at Gnatia.

387. Kantharos, with knotted handles. Black and cannellated. Decorated with garland and yellow palmettos. Found at Gnatia.

388. Œnochoe. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

389. Aryballos.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mœnads and a Satyr are painted on the border. Found at Ruvo.

390. Kantharos. Bacchus seated, holding the Thyrsus. At the back a running Mœnad. Found at Canosa.

391. Small Urn, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mœnad. Found at Ruvo.

392. Very Large Patera with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.

392, A. Large Patera, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted in yellowish white. A wreath of dry leaves and berries surmounts the

medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palmetto leaves. Red on black. Found at ?

393. Large Krater. Dionysus in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mœnad and a Satyr. At the back three Ephebes wrapped in their peplums. Found at Ruvo.

394. Large Amphora, with columnar handles. A woman offers a basket of fruit and wine to two young heroes who are seated (the Dioscuri ?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebes wrapped in their mantles. Found at Canosa.

395. Amphora. Subject, Bacchus and a Mœnad. At the back are two Ephebes. The top is decorated with garlands of ivy. Found at ?

396. Lamp-shaped Jar of black ware. On the top is a genius riding on a panther. Subject in relief. Found at ?

397. Small Kantheros. Imitation style of the second Epoch. Found at ?

398.

399.

OBJECTS LOANED BY MRS. T. B. LAWRENCE.

400. Large Boule Cabinet. Seventeenth century. Italian.

At the close of the sixteenth century, carved furni-

ture gave place to furniture decorated with inlays of different colored woods (Marquetrie, Intarsia), marbles and other stones; or metal on wood or tortoise shell, called Boule or Buhl after Boule, who brought this sort of work to perfection in France under Louis XIV.

401. Ebony Cabinet inlaid with colored marbles. Sixteenth century. Italian.

MAJOLICA.

402. Majolica Plate. Subject, a woman with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by Griffins. No mark. Attributed to Francisco Xanto.

403. Majolica Marriage Plate, with portrait and inscription. Iridescent glaze. No mark.

404. Do. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze.

405. Do. The triumph of Bacchus.

Attributed to Orazio Fontana, painter to Guidobaldo, duke of Urbino. (1540–1560.)

406. Hispano-Moorish Ware. Iridescent glaze.

407. Majolica Bowl. Yellow ground, and lines, with green ornaments.

408. Majolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon, at Paris.

409 and 410. Majolica Bottles (Gourdes), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A wood cut of one of these bottles is given in

Burty's "chefs d'œuvre des arts industriels," p. 84. £125 was paid for a majolica bowl by this artist at Prince Napoleon's sale.

410 A. Dish. Bernard Palissy; born 1510, died 1580.

411. Two Negro Boys in colored and gilded wood. Venetian.

411, A. Fragment of Dante's Coffin. Given to Col. T. B. Lawrence in 1868 at Ravenna. Attested as genuine by the mason who preserved these pieces when the coffin was discovered on the 27th of May, 1865.

411, B. An Italian Chest, or Cassone, of carved oak. 16th century.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

411, C. 28 Pieces of Oriental Armor. The damascene work (steel inlaid with precious metals) upon many of these exquisite examples of Eastern skill is of the utmost beauty.

Also a Toledo rapier with inlaid hilt, and an Italian Crossbow.

OBJECTS LOANED BY MR. EDWARD AUSTIN.

412 and 413. Two Greek Amphora, of opaque colored glass.

414. Skyphos. Black with red lines around the upper part, and ornaments at base.

415. Kantharos. Apulian. (Like No. 390 in the Appleton collection found at Canosa.) On one side Mercury is represented, on the other Minerva.

416. Skyphos. (Like 378 of Appleton collection found at Capua.)

417. Small Apulian Amphora. Black ornaments on a red ground.

418. Do. Black figures and ornaments on a yellowish ground. A quadriga.

419. Do.

420. Prochoos. Apulian. White, yellow and red ornaments on a black ground.

421. Cup, with two handles. Decorated with laurel leaves. Red on black.

422. A Round Jar, of brown Terra Cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point.

423. Kylix. Black.

424. Amphora. Asiatic. The Assyrian ornaments are painted in pale red on a yellow clay.

425. Apulian Amphora, or Vaso a Tromba. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying Genius looks.

OBJECTS LOANED BY MR. G. W. WALES.

426. Small Fictile Vase of Black Ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.

427. Small Amphora. Second period. Figures black on a red ground. Bacchic subject.

428. Small Lekythos. Subject, Bacchus in a chariot, preceded by a Fawn. Figures black on a red ground. Second style.

429. Small Lekythos. Subject, a Fawn and a Mœnad.

430. Small Jar of elegant form, with knotted handle and ribbed body, once gilded.

431 and 432. Two Kraters. Apulian. Red figures on a black ground. Laurel wreaths under the rim.

433. Carved Cabinet in dark wood. Italian, filled with a collection of Chinese, Japanese and Sevres porcelain, and many pieces of Venice glass.

434 and 435. A Pair of Majolica Spezieria (apothecary) jars. Dated 1620.

436. Majolica Plate, with arabesque border. In centre a stag hunt. No mark. Italian.

437. Majolica Spezieria Jar.

438. Large Œnochoe. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.

439–465. 25 plates of Japanese and Chinese porcelain arranged on a screen, with four Majolica plates of Abruzzi ware.

466. A Majolica Bowl.

OBJECTS LOANED BY MR. CHARLES SHIMMIN.

466. Majolica Spezieria Jar, with spout and cover.

467. Prize Goblet, of glass; given at a German shooting match, inscribed "*Ordens schiessen zu Dresden den* 3, *Aug.* 1763."

468. Tall Drinking Glass, with ribbed circles.

469. Do., with coat of arms in colour. Inscription:

"*Wer nicht trifftein pass,*
Der trinkt des ganze glass,
Und wer es dan zerbricht, der sei bericht,
Das er ess mich einer andern schlicht."

Deinen Tischler gesessen zu gehörig in Prnau. Anno. 1726."

470. German Goblet. Engraved with coat of arms. On one side an infant Bacchus sitting upon a wine cask. Inscription:

"*Nim helm und schild zum unter pfand,*
Der wahren treu ans meiner hand,
Und sei bei allen Bacchus festen,
Des H. M. L. S. eingdenck am besten."

471. Majolica Plate. Subject: Perseus and Andromeda. Medallions with "putti," in the border.

472. Majolica Bowl.

473. Do. Flat Plate. The salamander repeated in the arabesque border was the favorite emblem of Francis I of France.

465, A. Majolica Plate.

LOANED BY MRS. WADSWORTH.

475 to 492. 18 pieces of old Venetian glass.

493, A. Box containing four pieces of finely engraved glass. German?

LOANED BY MR. E. N. PERKINS.

494. An Old Venetian Drinking Glass.

LOANED BY MR. E. C. PERKINS.

495. Illuminated Choir Book of the XIVth century. Italian.

496. Archaic Greek Œnochoe. Black. Two warriors fighting are painted in black upon a yellowish white background upon the front.

497. Small Terra Cotta Bas Relief. Greek. Purchased at Ruvo, in Apulia.

498. Madonna and Child. Ivory statuette. Beginning of XIVth century. School of Giovanni Pisano.

499. Box-Wood Cross. Open work carving. Byzantine.

500. Persian Mirror Case.

501. Piece of Stucco from the Alhambra.

502. Front of a Bronze Casket. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. XVth century.

503. Small Silver Plaque. From the outside of a missal. Saint praying, in repoussé work.

504. Bronze Plaque. Half figure of a woman. Modern imitation of a XIVth century Italian work.

505. Medal. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand, de Malatestis pro Ecclesiae Capitaneus* Reverse. A castle. Inscribed, *Castellum Sismondum Ariminense.* MCCCCXLVI.

506. Do. Obverse, with profile head and this inscription: *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure, holding a broken column, seated upon two elephants, MCCC.

507. Do. Profile head of Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis,* MCCCCXLVI.

508. Do. Profile head of Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

509. Do. Portrait of the Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

510. Do. Portrait of Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two Knights, one on horseback, the other kneeling before a crucifix.

511. Do. Portrait of the Turkish Sultan — 1481. Reverse. The Sultan on horseback.

512. Do. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

513. Do. Antonio's Marescotto of Ferrara. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle.

514. Do. Portrait of F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

315. King Arthur of England. Small copy in wood made in the Tyrol, of the bronze statue at Innspruck. Tomb of the Emperor Maximilian.

516. A Bronze Lamp. Early Christian.

517. An Eraser. XVth century. Italian. In illuminated MSS; a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred.

ROBBIA WARE.

518. Madonna and Child. Luca della Robbia. Bought from the Campana collection at Rome.

519. The Virgin Adoring the Infant Jesus. St. Joseph leans upon a staff in contemplation. Andrea della Robbia.

PLASTER CASTS.

520. St. George and the Dragon. From the Pedestal of the statue of St. George at W. San Michale Florence. Donatello.

521. Madonna and Child. Mino da Fiesole.

522. The Annunciation, from the Tabernacle at Or San Michele. Andrea Orcagna.

523. The Marriage of the Virgin. From Ditto. By ditto.

524. Bas Relief, from a pulpit at Prato. Donatello.

525. Perseus and Andromeda. From the pedestal of the statue of Perseus at Florence. Benvenuto Cellini.

526. Bas Relief. From the door of the Sacristy at Florence. Luca Della Robbia.

527. Trial Plate made in competition with Brunelleschi. The sacrifice of Isaac. Lorenzo Ghiberti.

528. Bas Relief from the frieze of a tomb in the church of Santa Trinita at Florence. Giuliano da Sangallo.

529. Bas Relief, representing the miraculous restoration of a child to life, from the Cassa di San Zenobio in the Duomo at Florence. (3 pieces.) Lorenzo Ghiberti.

530. Singing Boys. Bas relief made for an Organ balustrade in the Duomo at Florence. Luca della Robbia.

531, and 532. Two Arabic MSS. Portions of the Koran, purchased at Broussa in 1829.

533. Carved Cabinet. Italian. XVth century.

534. Terra Cotta. Subject, St. John. XVIth century.

535. Inlaid Cabinet. French. XVIIth century.

LOANED BY MRS. BRUEN.

532, 533 and 534. Three small illuminated books. Italian. XVth and XVIth centuries.

535. Spoon, with mother of pearl bowl, and handle of rock crystal. XVIIIth century.

LOANED BY MR. CHAALES AMORY.

536. Picture. Subject, a Dutch fair (Kermesse). Attributed to Paul Bril, born in 1554, died 1626.

LOANED BY MR. NATHRN MATTHEWS.

537. Landscape. After sunset. Daubigny.

LOANED BY THE ATHENÆUM.

538. Cartoon. Christ the hope and support of the afflicted. Paul Delaroche. See Isaiah, ch. 41, v. 13. "For I, the Lord, thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851, Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches) which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had commenced to put the composition upon canvas, figures life size.

LOANED BY MR. N. F. DRACOPOLI.

539. Eight Silver Medals; 13 Roman do.; 1 Daric and two modern Persian coins; 519 bronze and copper coins.

SECOND CATALOGUE

OF THE

Collection of Ancient and Modern

WORKS OF ART,

GIVEN OR LOANED

TO THE TRUSTEES

OF THE

MUSEUM OF FINE ARTS, AT BOSTON,

NOW ON

Exhibition in the Picture Gallery of the Athenæum.

BOSTON:

ALFRED MUDGE & SON, PRINTERS, NO. 34 SCHOOL STREET.

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PREFACE.

THE collection herein catalogued is composed of works of Art given or loaned to the Trustees of the Museum of Fine Arts. It contains a series of objects which illustrate a wide range of artistic activity in point of time and use of material, including a very valuable collection of Egyptian antiquities, and many specimens of ancient and modern glass, bronze and pottery, Græco-Italian vases, Italian Majolica, Venetian glass, illuminated manuscripts, tapestry, and pictures; and forms an artistic microcosm, well calculated to teach the visitor something of the character and quality of the art-industry of many nations during a long period of the world's history.

The collection of Egyptian Antiquities arranged in the first room at the Athenæum, was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, between the years 1828 and 1833. After his death it was offered for sale by his son, and exhibited in the Crystal Palace at Sydenham until 1871, when it was purchased by Mr. Samuel A. Way of this city, whose son, Mr. C. Granville Way, presented it to the museum in June, 1872.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, and one of the most eminent of living Egyptologists, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: The Hay Collection comprises numer-

ous specimens of each division of Egpytian antiquities, illustrative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would have gladly purchased before it was provided with Egyptian antiquities of the smaller kind."

A complete catalogue of the objects in the collection is now in process of preparation by Gen. Ch. G. Loring, who in the one here printed has only aimed to supply a present need, by pointing out the most interesting objects to visitors.

The following notes upon Egyptian Chronology are intended to facilitate their researches: —

The broad divisions of Egyptian History are three: namely, those of the Ancient, the Middle, and the New Empires. During these three periods, Egypt, according to the tables of Manetho, a priest of Sebennytus and the father of Egyptian Chronology, was ruled by thirty dynasties of kings, many of whom were, without doubt, contemporaries. The date of the reign of Menes, the first king who united upper and lower Egypt under one sceptre, is a matter of conjecture. Egyptologists vary in their estimates from 5000 B. C., the date given in Manetho's tables, to 3600 B. C. Tradition ascribes to him great works, but no monumental record, save a royal cartouche here and there, is found of him or his immediate successors.

The kings of the IV Dynasty are celebrated as the builders of the pyramids, 4000 to 3000 B. C. None of the art of that day, excepting possibly one piece of stone cut in relief (Case 2, No. 214), is to be found in this collection. Those who have seen at Boulaq the wonderfully fine bas-reliefs and pieces of

statuary in stone and wood, recently brought to light by the excavations of M. Mariette at Memphis, and in its neighborhood, know that for truth and simplicity the art of the pyramid builders has never been equalled in later days.

With the XVIII dynasty, history begins to take form, dates can be approximately ascertained, and the monumental records again become of importance.

Later scholars agree to place the beginning of the XIX dynasty, between 1464 and 1409 B. C. This was the period of Egypt's greatest magnificence, when arts and literature alike flourished. The extent and grandeur of the temples then built, the colossal size of the statues, the vivid paintings of the tombs, the lavish pouring out of wealth in every form of art, mark it as an epoch for the world's wonder.

It is to this period probably that the finest of the mummy cases, and a large portion of the objects in this museum, belong.

It may be interesting to bear in mind that Moses was brought up at Court, under the third king of this dynasty, Rameses I, and that the Exodus took place during the reign of the fourth.

While some portions of this collection date from the XVIII dynasty, many from the XIX, and others must be ascribed to the succeeding Egyptian dynasties, some show the influence of Greek and Roman art. Even under the Ptolemies and Cæsars, who followed Alexander's conquest (331 B. C.), the old civilization survived. The old religion continued to be practised until it was finally overthrown by the last edict of the Emperor Theodosius in 390 A. D. These successive changes are well illustrated by the Terra Cotta lamps in the Hay collection. The Egyptian divinities upon the oldest in the series give place to Greek and Roman gods, and these in their turn to Christian inscriptions and monograms. See Nos. 1092, 1086, and 1090. No. 1085, with the Tau cross (the Egyptian symbol of life) and the Latin cross united, is pecu-

liarly interesting as illustrating the influence of Egyptian mythology and art in the early Christian church of Alexandria during the first four centuries of our era.

The almost unique series of Egypto-Arabic glass coins in the adjoining case (No. 1099), which date from the tenth century of our era, remind us that Egypt was finally conquered by the followers of Mahomet, A. D. 622.

The antiquities from Cyprus, which were sent to this country by General L. Cesnola, U. S. Consul at Cyprus, are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs) and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient. It comes next in date to that made by a people of the stone age perhaps 2000 B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which the pre-historic pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery is for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted, or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. See Nos. 4, 6, 7, 15, 52, 95, 96, etc. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that of old Celtic pottery, and that of bronze implements found in the tombs of North-

ern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl (see Nos. 13, 73, etc.), and conventional plant forms are painted (see No. 14). The animal forms (Nos. 10, 11, 12), instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form, though very rude in execution. The design upon the Œnochoe, No. 10, a hunter in a chariot, seems copied from an Assyrian bas-relief.

Taken as a whole, the pottery from Cyprus represents a very ancient art-system. Whether single examples are a little earlier or later in date is a matter of small importance. An old style is never immediately supplanted by a new one, but lingers on through the strength of stylistic tradition.

The pottery from Cyprus and the painted vases of the Appleton collection (Case A), illustrate ancient Keramic art from 1000 to 100 before Christ.

Before speaking of painted vases, it may be well to premise that in the first half of the last century it was customary to regard those found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna-Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with

subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities, not of Hellenic origin. Certain kinds of vases, as, for instance, those of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions; and those inferior copies of Greek originals evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works, but with these exceptions the painted vases found in Etruria are of undoubted Greek origin.

Something may here be said about the names and uses to which earthenware vessels were applied in antiquity, with the understanding that these names are not, in all cases, applied with absolute certainly. For purposes of classification, the following division into six classes may be taken as resting on good authority : —

1. Amphora, Pithos, Pelice, and Stamnos,— large vases for holding wine, oil, figs, and honey.

2. Hydria and Kalpis, vases for carrying water.

3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Askos, Bombylios, Aryballos, and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus collections, as, for instance,—

Amphora, Nos. 1, 4, 5, 6, and 7; 363, 370, and 371, etc., etc.

Kalpis, Nos. 365 and 374.

Œnochoe, Nos. 10, 11, 12, 381, and 382.

Prochoos, No. 420.

Oxybaphon, No. 380.

Krater, No. 393.

Kylix, No. 377.

Kantharos, Nos. 379 and 390.

Leykthos, Nos. 207 and 208 (of stone), 121.

Skyphos, No. 378.

Aryballos, Nos. 362 and 389.

Ascos, No. 25.

Patera, Nos. 382 and 392 A.

Tripus, No. 61.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesserae," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysius, or Bacchus, was the husband of the Eleusinian Ceres, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or being unglazed are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used

to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories: namely, mythic, embracing the whole cycle of Greek mythology; and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright red color, which they heightened by a varnish mixed with red. Before using this varnish, they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay. Before doing this, they marked out the general outlines and the contours of limbs, muscles, and draperies, with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

The Appleton collection contains examples of vases of four periods subsequent to the pre-historic period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 359, 360, and 361). These vases are similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain like these examples, or adorned with horizontal or vertical lines, incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand made, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daugh-

ter of the wheel. The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were made at Corinth, a city renowned for its potters, and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. See Appleton Collection, Nos. 362–369.

The vases of the second epoch are adorned with figures painted in a black pigment upon a red background. The figures are disposed in Indian file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century, B. C., but such vases were made up to a late period. In some cases this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. See Appleton Coll., Nos. 370–372.

The vases of the third epoch, which extends from about 400 to 200 B. C., are the finest. The subjects illustrate Greek mythology and Epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Coll., Nos. 373–383.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. See cases A and E. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. See Appleton Coll., Nos. 384–395.

Among the most interesting objects in the Cyprus collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidization, through contact with earth of a certain quality during many centuries. Oxidization, which gradually destroys such hard substances as glass and metal (see the bronze weapons, implements, mirror, etc., etc., in case D), has no power over terra cotta; (see the beautiful Greek fragments of statuettes in this same case, Nos. 212–251, which are as perfect as if made yesterday.) Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

In case B we would particularly call attention to the statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta No. 133. Many such figures have been found at Cyprus, which although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude little terra-cotta idol, in case E, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 127 (case B), is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτροφοι, *i. e.* nursing goddesses. A certain number of divinities were so regarded, as, for instance, Demeter, Gaea, and the great goddess of Cyprus (Venus Astarte), who seems to have been a combination of the Greek and Oriental conception of Aphrodite. This group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs

of Idalium, here exhibited, are rudely-shaped, and in some instances gaudily-painted, toys (see Nos. 142, 143, 147). It has been suggested that mothers placed these playthings in their children's graves. The stone heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

Having now pointed out some of the most interesting objects of ancient art in the Museum, we would say a few words about those of modern art. Among these none are better worthy of attention than the six Majolica plates and the two very beautiful bottles loaned by Mrs. Lawrence (See Nos. 402, 3, 4, 5, 6, 8, 9, 10, placed on the wall and on the top of one of the cabinets). No. 406, which is what is called Hispano-Moorish ware, brings us to the origin of this beautiful art manufacture. The Moorish potters were established in the island of Majorca (whence the Tuscan name Majolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic islands in the twelfth century, are said to have brought the manufacture of Majolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain it is made of common earth, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous (leaden) composition was called "Mezza Majolica." Thanks to the patronage of the Dukes of Urbino, the Majolica made at Urbino, Castel Durante, Pesaro, and Gub-

bio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 408 (signed and dated 1532,) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 405 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourdes), Nos. 409 and 410, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Majolica of Urbino and Castel Durante (whence the name Raphael-ware, often given to it) may have arisen from the fact that some of the designs were taken from his works; or, as has been conjectured, from the substitution of his name for that of Raffaellino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of majolica for domestic puposes, by substituting it upon his own table for the plate which he was obliged to pawn, to meet the expenses of the war, which he and the Venetians waged with Pope Julius after the league of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters Giovanni and Battista Dossi made designs for them in 1524. Duke Alfonso then wrote to Titian

to procure for him a number of pieces of Majolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 436 and 467, probably of Florentine manufacture.

No. 403 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates, lovers caused the portraits of their betrothed to be painted, with such inscription as "Camilla bella," "Lucia diva," etc., etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Luca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor he devoted himself to the discovery of a hard enamel which would give terra cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Luca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessaries. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his pallet, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this abuse still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it become an enamelled picture not much above the level of wax work. The difference between the art in its purity and its decline may be judged of by Nos. 518, a Madonna and child attributed to Luca, and 519, the Madonna adoring the infant Jesus, by Andrea or one of his sons. The first is a pure and charming work, which though by no means one

of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither. A cast of one of Luca's most celebrated works in marble will be found among those of other great Tuscan masters at the end of the room: namely, the "Singing Boys," No. 530, one of a series of reliefs in marble, made for the balustrade of the Cantoria (organ loft) in the Duomo at Florence. For excellence of composition, and simple, unpretending truth to nature, this group of choristers is worthy of the highest praise. So earnestly do they sing, and so perfectly is the character of each voice conveyed by the facial expression, that like Dante, when he looked upon those celestial bas-reliefs which surpassed the works of Polyclete (Purgatorio, X. Canto), we are in doubt whether we do not hear as well as see, —

" . . . . . . á duo miei sensi.
Facea dicer l' un No, l' altro Si canta."

The other casts on either side of this relief are of works by celebrated Tuscan sculptors of the fifteenth and sixteenth centuries, from Orcagna to Benvenuto Cellini.

In case F will be found some bronze medals by the great Italian medallists of the fifteenth century. Vittor Pisano, commonly called Pisanello, a native of Verona (1380–1447), who attained great eminence as a painter, revived the forgotten art of the medallists, and founded a school which was continued by his eminent countryman Matteo de' Pasti, and by Sperandio of Mantua. They modelled the profile heads of illustrious men and women of their time with unsurpassed delicacy and truth, giving every varying plane of facial surface in a small compass, and working out the accessaries with the utmost technical accuracy. The ornaments, inscriptions, and devices of all these medals are models of skilful and tasteful treatment; the bronze is of the finest

quality and the most perfect color; and the reverses are adorned with small reliefs of admirable workmanship. Both Pisanello (who liked to foreshorten figures) and Sperandio frequently introduced horsemen on the reverses of their medals. (See No. 509 and No. 510, where a knight is praying before a cross by the wayside, while his companion awaits him on horseback.) Much the finest medal in this case is that by Matteo de Pasti, of the famous Isotta da Rimini (No. 507), the mistress of Pandolfo Malatesta, Lord of Rimini. The elephant (see the reverse of this medal) was the crest of the Malatestas. The two of Pandolfo Malatesta (Nos. 505 and 506), that of Lionello d'Este, 508 (by Pisanello), and that of the Greek emperor, John Palœologus (No. 509), who came to Florence in the year 1439 to attend the great Council convoked by Pope Eugenius IV to heal the schism between the Greek and Latin churches, are other excellent examples.

The three magnificent specimens of Gobelin tapestry, loaned to the museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The warehouse in which they were stored stood in the very centre of the burnt district. This is really a matter for great congratulation, as it may be safely said that nothing comparable to them of their kind exists on this side the Atlantic. The dimensions of the two largest are 20x12, the third is 15x12. They represent summer, autumn, and winter. The picturesque costumes of the figures, some of which are nearly life-size; the landscape backgrounds, made up of hills, trees, castles, and sky; the exquisite borders enriched with gold thread, and the fine texture of the fabric, make these woven pictures, whose tones are softened and harmonized by time, equally precious, whether regarded as

examples of the designer's or workman's skill. We should suppose them to be at least two hundred years old, though it is difficult to be precise about the date of arras hagings. They are what are technically called tapestries "*de haute lisse*," i. e., wrought on the upright or vertical frame which was substituted for the Saracenic low or horizontal frame (called "*basse lisse*") by the Flemish and French artisans, in the XIV century.

The question as to how far such textile fabrics are the work of the hand is so often asked that an answer in this place may not be unacceptable. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principles into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely-set fine strings. Though wrought in a loom and upon a warp stretched along a frame it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

In concluding this Preface it may not be out of place to remind those persons who visit the present collections of the Museum, that they have been brought together with the view of giving the public an opportunity of seeing rare and curi-

ous objects, and in the hope of exciting interest and stimulating the general desire to have the Museum made a first-class Institution of its kind. The student may learn a great deal from the objects collected in these two rooms; the man of culture may pass a profitable hour in examining them; and the wealthy and generous may perhaps, in seeing how few they still are, be moved to give us the means of increasing them, so that when the spacious Halls of the Museum building are ready, they may not be too scantily furnished with treasures of Art.

CHARLES C. PERKINS,

Chairman of the Committee on the Museum.

BOSTON, April 10, 1873.

THE WAY COLLECTION

OF

EGYPTIAN ANTIQUITIES.

CASE NO. 1:—

OBJECTS IN BRONZE AND OTHER METALS.

DIVINITIES.

1 to 11. FIGURES OF THE GOD OSIRIS, generally represented as mummied.

In No. 1, both hands clasp a crook, while in the right he holds the emblem of life eternal, a cross with a loop for handle. In most of the other figures, he holds the crook in one hand, the whip in the other. He was the judge of the dead.

12 to 16. FIGURES OF THE GOD AMUN, often styled "King of the Gods," Chief of the great Triad of Thebes.

No. 12 is of the time of Rameses II; it is of good proportions, and has had a gilt dress and necklace. No. 15, in a walking position, has eyes of silver. No. 16, a sitting figure, has the head-dress, feathers, and crown complete.

17 to 24. FIGURES OF THE GOD HORUS, son of Isis and Osiris.

Those figures which represent him as a child, once supposed to be images of Harpocrates, wear a lock of hair on the right side. 17, of excellent workmanship. 21 to 24 of late date.

25. FIGURE OF THE BEARDED PTHAH. BES (?) on a pedestal supported by two sphinxes.

A deformed dwarf. Some doubt as to the identity of this God.

28. FIGURE OF KHEM. The God of Fertility.

29 and 30. FIGURES OF ANUBIS, jackal-headed.

He presided over embalmments, and in many ways guided the soul after death.

31 and 32. FIGURES OF PTHAH. Chief deity of Memphis. represented as mummied.

The large figure is of curious workmanship. The bronze core was covered with white stucco; the face, hands, and necklace were gilt; the eyelids, eyebrows, scalp, etc., are of a composition of antimony. The eyes were inserted, but are now missing, as well as the cap, staff, and beard.

33. FIGURE OF ATUM OR ATMOO. The sun under the horizon, with a very curious head-dress.

34 and 36. FIGURES OF ISIS, wife of Osiris.

In 36, she is nursing Horus.

37. FIGURE OF PASHT, cat or lion-headed, with her shield in the left hand.

In 38, head, breast, and arms are given.

42, 43 and 44. Uncertain divinities.

46. FIGURE OF BES, with a club.

47. SMALL FIGURE OF A GOD to the waist where it ends in a base, various devices. Roman period.

ROYAL AND DOMESTIC FIGURES.

49. FIGURE OF A KING wearing the crown of upper and lower Egypt.

54. FIGURE OF A BOY, probably statue of a son of one of the Ptolemies.

57, 59 and 60. Greek work. Boys asleep, playing the double flute, and with wings.

FIGURES OF ANIMALS, DOMESTIC IMPLEMENTS, ETC.

61–67. THE URÆUS, the asp, an emblem of royalty.

In No. 61, it wears the crown of Lower Egypt. Similar figures in wood may be seen over the door of entrance.

71–77. BULLS, RAM, CATS, head of an elephant.

78. PART OF A SISTRUM.

79, 81. MINIATURE BUCKETS.

82, 85. VARIOUS SPOONS, one with a long hooked handle, ending in a duck's head.

86 to 92. MIRRORS, once highly polished.

93 to 95. INSTRUMENTS FOR THE USE OF SCRIBES.

99. ARROW-HEADS.

101. MINIATURE HOE.

105. HEAD OF A MINIATURE RUDDER.

In their grand processions the arks, or boats, of the divinities were borne in state. Miniature models are often found.

106, 107, are the shields that made the prow of these boats.

107 is of silver.

110, 112. RINGS of bronze and silver, for hand and ear.

CASE No. 2:—

OBJECTS IN MARBLE, ALABASTER, LIMESTONE, SANDSTONE, AND TERRA COTTA.

On the third shelf from the floor, right side, are grouped a few figures of the Gods.

116. AMUN. Seated.
117 and 119. HEADS OF OSIRIS.
122 and 123. HEADS OF BES, the grotesque dwarf.

122, a remarkable piece of sculpture in some unknown substance.

124, 125. ISIS NURSING HORUS.
126. TA-OER. Hippopotamus-headed, with claws of a lion, in red stone.
127 to 158. FRAGMENTS OF FIGURES.

On the upper shelf, right hand, are grouped a number of typical Egyptian faces and heads. The fragment in the rear, mouth and nostrils, red, on a yellow ground, are portions of a portrait of Seti I (about 1400 B. C.), cut from the wall of Belzoni's tomb. On second shelf, right, is a life-size hand in granite, holding the crux ansata, emblem of eternal life. A number of curious figures of women on couches are grouped together on the fourth shelf, right hand.

159–185 also 678–707. In back part of third and fourth shelves are many MUMMY FIGURES in stone and terra cotta, and on the second, are others in porcelain.

These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral, by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is

inscribed in front; often the name and occupation of the deceased. Some of the better made figures are placed on the third shelf, left. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one fig. is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination (on third shelf, right), a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is the figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

214. On the upper shelf, right, is a fragment cut from the wall of a tomb.

A figure holding an oar, among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

248–301. VASES, TAZZE, AND JARS, of alabaster, marble, and other stones.

The short, full ones are generally meant to hold stibium, kohl, with which the women were wont to paint the eyelid and brow. A curious one, a monkey holding a pot, is on third shelf, right (186).

On lower shelf, right, are a number of BRICK CONES AND CYLINDERS with hieroglyphics.

Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the debris at the foot of the hills, and here these cones are found in great profusion.

ON SHELVES ON THE WALL:—

On wall opposite entrance are three FUNERAL TABLETS. These generally contain a prayer to Osiris, and record name and occupation of deceased.

195 is in good style; a man and his wife; before them a table of offerings, meat, vegetables, and wine.

224 and 225, PIECES OF LIMESTONE, are portions of the wall of a tomb, giving an excellent example of the cutting of hieroglyphics.

227. FRAGMENTS OF SANDSTONE from the wall of a temple.

One has the head of an Asiatic captive.

On these shelves and on the tops of cases are placed:—

237 to 247, A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed.

A complete set consists of four (see upper shelf on right on entering), the covers bearing the heads of the four Genii of Amenti, human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased, and of the genius protecting the special organ embalmed within. A fine set in alabaster is placed over Case 2. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah. The covers are in this set all human-headed.

CASE No. 3:—

OBJECTS IN WOOD.

370. FIGURE OF OSIRIS, once gilt with ivory eyes inserted.

371. ISIS. Kneeling, she wears her emblem, a throne, on her head.

373, 375. Covers of Sepulchral Vases. The human-headed one is a fine piece of carving.

376 to 429. Mummy. Figures See before Nos. 159–185.

These wooden figures answer the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouche (about 1400 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty.

430 to 486. Figures in various Attitudes, dancing, standing, and squatting.

In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers, was found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

487. A Grotesque Figure, knees bent, cavity in the head — a stibium bottle.

488. Figure of a Girl. Curious as giving a style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

489, 490. Similar Figures in Ivory.

491–503. Figures of Animals. The dog, jackal, hippopotamus, cat, etc.

504–506. On upper shelf, Figures of the Soul, represented by a hawk with human head.

For an illustration of this see fig. 706, case 2.

507–536. Figures of Birds, chiefly of Hawks.

The Hawk was the emblem of Horus. 532 wears the crown of upper and lower Egypt. 524 represents a Hawk, mummied.

ON THE WALL:—

Suspended above Case 3, and also on the left, are various STAVES AND BOWS.

Long staves were usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower; two such can be seen in Case 4. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part. They are of good shape, tapering at the extremities.

CASE No. 4:—

OBJECTS IN WOOD, CHIEFLY DOMESTIC MISCELLANEA.

579. THREE PIECES OF HARD WOOD inscribed with hieroglyphics.

They were part of the posts of a rectangular-shaped sarcophagus. The hieroglyphics are cut in admirable style. The wood is the Sont, Acacia (Mimosa) Nilotica, one of the acacias that produces gum arabic, the shittim-wood of the Old Testament.

581. A Box for paints (?) in five compartments, with a sliding cover.

582 to 586. SCRIBE'S PALETTES with brushes.

They usually have a long cavity for the reed, and two round ones, one for red, and one for black pigments; both were in constant use as the papyri show. In the funeral ritual, or book of the dead, the titles of chapters and directions for use were usually written in red. A similar custom in mediæval ecclesiastical books gave rise to the word *rubric*.

587. PAINTERS' PALETTES.

589. TWO FAN-HOLDERS.

Before the Egyptian kings, in their grand processions, were carried two fans of feathers. A similar custom can be seen to-day at St. Peter's.

590–595. KOHL BOTTLES, for holding the stibium with which to paint the eyelid and brow.

594 is a shape much affected by the female sex, the grotesque dwarf.

597. LADY'S TOILET BOX, in shape of a duck, cover lost.

598 to 602 COMBS.

603. HEAD OF HORSE on a stick, part of a harp of graceful form, as may be seen in the pictures in the tombs.

604. HEAD-RESTS.

The Egyptian complicated arrangement of hair would have been disarranged by a modern pillow. These were put under the back of the head. Precisely similar are found in the Polynesian islands to-day; those of Japan closely resemble. On one the grotesque dwarf is sculptured, a frighttul figure to drive away dreams.

607. SANDALS.

608. A DOLL, flat, painted.

610–611. Parts of STOOLS OR CHAIRS.

612–630. SPOONS, MODELS OF BOATS, RUDDERS, and numerous other articles.

631. THREE CRAMPS for holding stone together.

A. The Crux Ansata. — Cross with a looped handle, the emblem of ETERNAL LIFE.

This is constantly represented in the hands of the divinities. Often they are seen offering it to mortals.

B. Fragment of the Symbol of Stability.

It was formerly called the nilometer, — the most usual symbol of the god Ptah.

CASE No. 5:—

TABLETS OF WOOD, FRAGMENTS OF MUMMY CASES, ETC.

539. Tablet representing Horus on the crocodiles, surmounted by the grotesque head of Bes.

Such tablets in wood are rare; they are of late date. Probably emblematic of the triumph of life over death.

540 to 550. Funeral Tablets, placed in the tombs, generally inscribed with prayers to Osiris, etc.

The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four genii of Amenti, 543 and 544. The suppliant often wears the white robe of justification, No. 548, a specimen of which can be seen in Case 8.

550 is of better workmanship.

Here the offering is made by a priest wearing his robe of office, a leopard skin. Half only of this tablet has been preserved.

551 and 552 are PECTORAL TABLETS placed on the chest of a mummy.

They are carved, and were once inlaid; they represent Anubis as guardian of the tomb.

553. A SCHOOLMASTER'S TABLET for teaching a pupil to write Greek.

554. TABLET WITH GREEK INSCRIPTION, bearing name of Athanasius, probably hung in some church; only half is preserved.

555 to 560. MINIATURE MUMMY CASES, or covers of the same. Nos. 1017 and 1018, left hand of case, are similar.

These cases may sometimes have contained a fœtus or some small animal, as No. 1018. Generally, however, they held a stick or figure wrapped in bits of bandages, and inscribed, as if a child had put them up in sport, Nos. 558 and 1017.

562. FRAGMENT OF A MUMMY CASE with nine lines of very finely executed hieroglyphics.

The mummy lies on a funeral bier, above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen on the shelves above the case, to hold the viscera.

563. FACES FROM MUMMY CASES. — Others are suspended on the wall opposite.

The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale-brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

564, 565. FIGURES OF HANDS from mummy cases.

566. Figures of Beards; two show the mode of plaiting in shape of the letter J.

The rest of the case is filled with fragments of mummy cases, or of the cartonage which enveloped the mummy, as seen on the four mummies in the centre of the room.

CASES Nos. 6 AND 7, AND AGAINST THE WALLS:—

955 to 961. Seven Mummies with their cases.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that after a long period of probation, the soul was expected to return to its body, and hence originated the habit of embalming. This custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to the taste and wealth of the friends of the deceased. That it was done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after careful preparation, were either returned to the body or placed in the four jars which are displayed on the shelves on the wall. After embalmment the body was wrapped in bandages of fine linen, which, in some instances, have measured over one thousand yards in length. These bodies have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in the lower part of Case 6. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Case 12; often they were of gold or silver. To get at these, a

mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form of cartonage made of linen cloths cemented and tightly pressed together, then fitted to the body while yet moist. The cartonage was then gayly painted, as seen in these Cases 6 and 7.

The body thus enveloped was then placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi — and are wonderful specimens of skill in stone-cutting.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red. In some cases, they may be meant for portraits. The resemblance between the face on the cartonage of 959 and on the inner case against the wall on the right, might indicate this.

959 is a fine specimen. MUMMY OF A LADY OF RANK, face gilt.

> On the second line beneath the hands, is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian pantheon is displayed beneath. Near the feet, on the right, is Athor in her sacred tree, pouring out to the deceased the water of life.

The two wooden cases of this mummy are against the wall on the right, the outer lid wanting.

955 in Case 7 is another fine specimen. It is of a man, bearded. Its inner case, a fine piece of work, though injured, stands between Cases 2 and 3.

961. In the corner, on the left on entering, stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the left, of the inner on the right. Through some accident, the painting of the cartonage is obscured by melted bitumen.

962. In Case 6, A MUMMIED HAND, delicate, well-preserved; a ring on the fourth finger.

In the lower part of the Case are MUMMIED SKULLS (one of these is half filled with bitumen), HEADS, ETC. Also two small mummy figures of wood, the interior eaten out by insects. With them are two locks of hair thrown into the tomb at the funeral. Also many MUMMIES OF ANIMALS; of the cat, cynocephalus, hawk, ibis, etc.

In lower part of Case 7 are a number of baskets of reed and palm-leaf, some sandals in excellent preservation, boots of leather, etc., etc.

CASE No. 8:—

MUMMY COVERINGS

On right, pieces of MUMMY CLOTH of various dates and quality. Some are inscribed with hieroglyphics.

1004 on left, a fine specimen of the ROBE OF JUSTIFICATION, represented on the wooden tablet, No. 548.

It is over sixteen feet in length by six feet, nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

1012. A LONG MITTEN, with blue border, a piece of fine linen fabric.

1021. A complete set of the GENII OF AMENTI in wax.

These have been mentioned in speaking of the sepulchral vases. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the jackal-headed, Smautf, the painter; and the hawk-headed Kebhnsnof, the bleeder. These little figures were perhaps put inside the body.

Other Objects are repetitions of these in wood and wax, pieces of cartonage in shape of vultures, Scarabæi, etc.

All taken from the coverings of mummies; among which is a bead net work containing a human face, a winged scarab, a winged deity, and the four genii, once placed over a mummy of the time of the XVIII dynasty.

CASE No. 9, On Left of Foregoing Case:—

PAPYRI.

Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead.

A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the Papyrus reed simply sliced, without preparation, is also shown.

CASE No. 10:—

VASES, BOTTLES, JARS, ETC., IN TERRA COTTA AND VITREOUS WARE.

Some of the finer specimens are placed round the room, on the tops of cases.

In this case on the upper shelf are sundry bottles, some very tall on the left.

On the next are some pilgrim bottles, suspended.

755. A Pretty Greek Vase.

757. A Curious Jar.

756. A Vase bearing a grotesque face.

On the two shelves beneath are various heads of sepulchral vases.

CASE NO. 11:—

SCARABÆI.

The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely, thus reproducing his kind. Hence, it became the symbol of Creative Power ; of the World, holding the seeds of life ; and of the Sun.

Scarabs are found in the tombs and among the ruins, in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest. Some of these, in hard stone, are remarkable for their cutting.

CASE No. 12:—

AMULETS, EMBLEMS, TRINKETS, ETC.

FIGURES OF DIVINITIES.

THE brief limits here accorded do not permit a discussion of Egyptian theology. An intricate system, varying in each age and in each separate locality, understood by neighboring nations only in fragmentary parts, — it has generally been dismissed as a tissue of idle fables or of gross abominations.

The patient labor of the later Egyptologists has, however, brought some order from the chaos, and disclosed, reigning above and over this multiplication of deities and deified objects, one sole God, "who made all things, and was not himself made."

How far this idea was present in the popular worship, — whether it was ever held by the people, or was entertained only by the priests as one of their holy mysteries, — what limit of time or place it had, are subjects for discussion.

The Egyptian religion, as known to the Greeks and early Christians from whom hitherto we have drawn most of our information, had wandered far from its ideal; its pantheon had become encumbered with a numberless host of divinities, and the sun, the chief visible agent, once taken as the chief symbol of the deity, had become the chief god. His name, Ra, was often given, as an added dignity, to the other gods. Amun was styled Amun-Ra.

The greater gods may at one time have all been deifications of the attributes of the One, as Thoth was of divine reason, and Kneph of the divine spirit. Lesser gods were often deifications of nature.

Many of the better known Egyptian deities are here grouped together. If the question arises as to whether any people believed that such monstrosities as are here shown — human bodies with animal heads — had a real existence, it may, perhaps, best be answered by bearing in mind that Christian art for many centuries, so represented the evangelists: St. John, with the head of an eagle, St. Mark, with that of a lion, and St. Luke with that of an ox. Such representations were purely symbolical.

633, 634. PTAH, creative, or perhaps, more precisely, formative power. Chief deity of Memphis. Here in the shape of a dwarf, or rather of an embryo. Another type of him can be seen in the bronze case; unfortunately the figure is much corroded.

634. A. The Egyptians were prone to group their gods together, usually into threes, these sometimes forming triads, sometimes trinities. Two curious examples are here shown.

Ptah, Horus, Kneph, or Noum,	and	Ptah, Horus, Thoth.

635. THOTH, generally characterized by the head of an ibis, which he here wears; sometimes by that of the cynocephalus ape.

The god of letters — the recording angel of the final judgment.

636. RA, the sun, hawk-headed, and wearing the disk of the sun, from which projects the urœus.

With the definite article before it, this name became Phra, a title of the sovereigns of Egypt — hence our Pharaoh.

637. HORUS, hawk-headed, wearing the crown of upper and lower Egypt.

There were, perhaps, three gods of this name.

638. ANUBIS, jackal-headed. Embalmer of the dead, guardian of the tomb, etc.

Flat figures of this god are often sewn into the mummy bandages.

639. KNEPH, or Noum, the spirit — ram-headed.

640. KHEM. — The god of fertility.

640. A. — CHONSO, the third person of the great Theban triad. Represented as mummied, with the lunar disk upon his head; he wears the plaited lock of childhood.

641. HORUS AS A CHILD, his finger in his mouth.

642. BES (?) holding sword and shield.

643 to 645. The Grotesque Dwarf, Bes (?).

But little is known of this divinity. His effigy is constantly placed on articles pertaining to the toilette of women. These figures were mostly intended to be worn round the necks of women and girls. Many of the figures are double, back to back, some quadruple.

646. Heads of the same divinity, also adapted to be worn.

647. Schou, with both hands above his head, elevating the disk of the sun.

648. Head of Osiris. — Fine work.

The principle of good. In his career, he symbolizes the eternal strife with evil and the final victory of good. Worship of other deities was apt to be local, that of him was universal.

649. Head of Apis.

650. Isis and her Sister Nepthys, the former distinguished by a throne on her head.

651, 652. Isis.

In most of these figures, she is represented as nursing Horus, a very favorite subject.

653. Isis, Nepthys, and between them Horus.

654 to 656. Pasht, head of a lioness, rarely that of a cat — the avenger of crime.

Statues of her, full size, of very dark stone are frequent. A group of them in water color may be seen near the door.

657, 658. Ta-oer. — Head and body of a hippopotamus, with the feet of a lion.

846. Amun-ra, the chief god of Thebes; one of these figures is finely executed.

846. Probably of Ra, — hawk-headed, seated.

848. Atum or Atmoo, the sun under the horizon.

Curious head-dress in which the lotus and two tall shafts are prominent.

850. Unknown Divinities, one with large ears surrounded by lions, Pasht? — the other with the head of a rabbit.

851. A Goddess with a fish on her head.

818 to 833. Figures of Animals. — Of the monkey, ram (one with four heads), cat, bull (one tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the Phœnix (830), hedgehog, scorpion, and calf.

872 to 884. The Mystic Eye (of Horus?), found in immense numbers in the tombs and elsewhere.

These are mostly adapted to be worn as amulets.

855. Eyes from Mummy Cases.

856. The Tat, formerly supposed to be the Nilometer — emblem of stability.

892. Two Columns, one supporting the figure of a cat, the other the head of Athor.

894. A Scorpion with a woman's head and shoulders, a very remarkable figure.

896, 897. Objects Belonging to Necklaces.

898. Emblems representing the fastening of the belt.

900. Heads of Serpents.

901. Rosettes, perhaps for furniture.

903. Four Miniature Jars on a slab. Supposed to have been intended to hold paints, but a fracture shows the interior to be uncolored.

907. The Caps of Upper and Lower Egypt.

912. Porcelain Rings, various devices.

913, 914, 915. Rings in ivory, cornelian, and a hard red stone; parts of necklaces.

916. Flat Figures, sewn into mummy coverings.

On the circular stand are placed some objects selected for the beauty of their execution, or as being of especial interest. On the base are grouped various emblems.

932. Various Rings, two in gold; one of these in form common at the present day, the other is of an Etruscan pattern.

Three silver-mounted scarabæi, the hoops rather heavy, probably a later imitation of real Egyptian work, which can be seen in the bronze and delicate silver mounting of the rings by their side. In these the silver is oxidized. A ring, copper gilt, with head of Christ in red coral, is probably of Byzantine work. A scarab in its original gold setting, hoop of the ring lost.

926. Figure of Ra, sitting, in highly polished chrysolite; one of the child Horus in a hard yellow stone.

928. Six Figures of Isis, one of Thoth (this in fragments) are fine specimens of carving in Lapis Lazuli.

The expression on the faces of two of the figures of Isis is admirable.

934. Thmei or Ma. — One of these figures in an exquisite bit of cutting in Lapis Lazuli. She wears her ostrich plume on her head. The goddess of truth.

At the final judgment the heart of the deceased was placed in one scale, and Thmei or her ostrich plume in the other, Thoth standing by to record the inclination of the balance.

940. Figures of Hawks in Lapis Lazuli.

On the base are the various emblems most commonly found wrapped up in the mummy coverings, in cornelian, Lapis Lazuli, and other stones.

941. The Heart, symbolized by the vase which contained it after burial. It was accounted the seat of life.

943. The Mystic Eye, outa.

No emblem is so universally found. Perhaps its most common signification would be best interpreted by the "All-seeing eye of God" In astronomy it had the signification of the accomplishment of a period. Hence it became emblematic of the period of probation or justification of the soul in the regions below, and of its final resurrection. It had other meanings more recondite.

944. Miniature Head-rests, of hœmatite, emblematic of the eternal rest that awaits the "justified" soul.

945. Triangles.

946. Angles or Squares.

These two would seem to bear some analogy to masonic emblems. Probably, however, the one referred to their trinities; the other was a symbol of mystery or adoration.

947. The Tat, emblem of stability.

893. The Papyrus Column, emblem probably of a happy, well rounded life.

898. The Buckle or fastening of the belt.

In the Book of the Dead directions are given to embalmers for the preparation of many of these emblems, as "to be washed with ankham flower water," etc., and for placing them on various parts of the body.

CASE No. 13:—

OBJECTS IN GLASS AND PRECIOUS STONES.

The Egyptians manufactured both opaque and transparent glass. A variety of curious examples are here given; among them several beads formed of rods of glass fused together, then pressed into shape, making a mosaic of various colors.

1049. A curious HEAD OF AN ASIATIC.

1052. BEADS OF YELLOW GREEN, AND BLUE GLASS of strange shape.

An almost unique collection of Arab coins in glass of the 10th century is added.

In this case also are placed some specimens of stone engraving; among others a small scarab in green jasper is a very remarkable piece of gem cutting. It bears the cartouch of Thothmes III, 1600 to 1500 B. C. A hawk crowned, representative of Ra, or a deified Pharaoh, is in the centre; on one side the cartouch; on the other, the solar disk with the uræus; beneath is a bird probably the Phœnix or Bennou.

CASE No. 14:—

TERRA COTTA LAMPS.

All of late date. chiefly interesting as showing the succession of different faiths. In the Greek lamps, Minerva and Cupid (1086) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life eternal.

SECOND ROOM.

CASES A, C AND D:—

ANTIQUITIES FROM CYPRUS.

1. LARGE AMPHORA, used to hold wine or oil.

   The pointed base was stuck in the ground.

2. EARTHEN JAR, with Phenician inscription.
3. Ditto.
4. LARGE AMPHORA. Coarse clay, ornamented with vertical and horizontal lines, and circles.

   The pattern painted on one side of the neck is composed of a winged, diamond-shaped, ornament, and two circles.

5. GREEK AMPHORA, with twisted handles and cannellated body; remarkably beautiful shape.
6. AMPHORA, decorated with vertical, horizontal, and zigzag lines in red and black.
7. Ditto.
8. Ditto. Horizontal bands of black and red color.

   The upper zone is decorated with birds in black and red, separated by conventionalized trees.

9. Ditto. Spaces containing birds marked by vertical lines.

10. ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle.

    The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a Lion Hunt as figured in Assyrian Bas-reliefs.

11. ŒNOCHOE of yellow clay, with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side.
12. Ditto. Decorated with an animal of the deer species.
13. Ditto. Decorated with a bird in black and red.
14. SMALL PITCHER. Zone of birds. At base, leaves. Ornament at the top composed of lines crossing each other.
15. ŒNOCHOE. Horizontal black bands.
16. Ditto. Lip and neck adorned with black bands. The body is cannellated and painted black.
17. Ditto. Divided into spaces by circles formed of black lines. Circle and wheel patterns in intermediate spaces.
18. Like 15.
19. Ditto.
20. SMALL UNPAINTED ŒNOCHOE of red clay. Cannellated body.
21. Ditto. Large and small concentric circles and horizontal bands.
22. Ditto. Red clay, unpainted.

23 and 24. Ditto. Red clay. Horizontal black bands. Compressed trefoil lip.

25. ASCOS. Brown vertical bands around base.
26. FLASK of red clay with handle.
27. VERY ANCIENT PITCHER. (Assyrian?) Vertical and horizontal bands in brown formed of lines, dots, and diamond-shaped patterns.
28. PITCHER with handle and spout at side. Yellow, red, and black bands and stripes.

29. Wide-Mouthed Jar, with side handles, much incrusted.
30. Red Clay Pitcher. High handle.
31. Red Clay Œnochoe. Black horizontal stripes.
32. Red Jug. High handle.
33. Jug. Painted with concentric circles.
34. Jug with projecting spout. Yellowish clay.
35. Jug with handle across the orifice.
36. Red Clay Jug, once painted.
37. Round Jar, with upright spout and double handle.
38. Pitcher. Small and dark-colored, with handle.
39. Small Œnochoe, painted red; very thin and light.
40. Ditto. Maroon color; black horizontal stripes.
41. Small Pitcher of Yellow Clay, with remains of paint.
42. Small Vase, without handles.
43. Ditto Œnochoe, with trefoil lip compressed. Brown bands and concentric circles.
44. Trefoil Lip and Handle. Alabastron shape.
45. Jug, Red, Painted Clay. Black bands, and lines on neck and body.
46. Small Gray Jar. Black bands and concentric circles.
47. Aryballos, or Pilgrim Bottle. Red clay, with double handle.
48. Small Amphora. Red, decorated with black lines.
49. Ditto. With three handles; yellow clay; black ornaments.
50. Bowl with two handles; ornamented with black lines.
51. Ditto. Red clay; long nose and handle.
52. Jug of Black Ware. Surface divided into compartments by indented lines in bands, which are filled with an incised willow pattern.
53. Black Pitcher. Ornamented with indented diagonal lines in dots, made by pressing a whip cord into clay or rolling a small wheel upon it while soft.
54. Phenician Bird-Shaped Pitcher. [See 56, 57, 58, and 59.

55. Ditto. Ornamented with diagonal and vertical lines in red.
56. Ditto.
57. Ditto.
58. Ditto, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending.
59. Ditto; of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red.
60. Red Clay. Ornaments painted in black and red.
61. Tripus. Black and red lines.
62. Phenician Kylix. Red and black lines inside and out. Fantastic birds in compartments.
63. Kylix (Greek?). Red clay. Brown concentric half circles, and bands of black round rim and upon handles.
64. Red Bowl, with spout open at top, Moulded knobs on the rim.
65. Patera, of red clay. Black concentric circles round the middle of centre inside. One black line round the rim.
66. Round Cup, with high handle, yellow clay. Red lines disposed in triangles.
67. Black ditto. Circles disposed horizontally, and dots in bands.
68. Saucer, of yellow clay. Black lines in circles.
69. Patera, of yellowish-red clay, painted like No. 65.
70. Bowl, covered with pipe clay, with vertical and horizontal lines, dots, etc., painted upon it in a brown color.
71. Oxybaphon, of yellow clay, decorated with vertical, horizontal, and zigzag lines in black.
72. Cup, of yellow clay, with a broad purple band round the rim.
73. Patera of ditto, decorated with small birds, triangles, and vertical lines in red.
74. Little Cup of ditto, with vertical bands in purple.
75. Red Patera. Black circles.

76. PATERA, of yellow clay. Black lines.
77. FLAT CUP, of ditto, with high handle. Zigzag lines round rim.
78. ROUND BOWL, painted with horizontal bands, and concentric circles.
79. Ditto. Red clay. Black lines in a band round the inside. Ditto on rim; outside decorated with small concentric circles.
80. SMALL OXYBAPHON. Decoratedwith a diamond-shaped pattern in black lines.
81. SMALL ROUND JUG, with three handles; ornamented with bands and stripes in red.
82. SMALL JUG. (Greek.) Ornament in relief about the neck.
83. Ditto.
84. DOUBLE LEKYTHOS. (Greek.)
85. SMALL RED JUG, with spout and handle.
86. Ditto.
87. TWO CUPS, joined together, with one handle; yellow clay; ornamented with red lines.
88. SMALL AMPHORA. Fine red ware; horizontal bands, and circles.
89. Ditto ŒNOCHOE. Fine red ware; horizontal bands and circles.
90. Ditto JUG. Fine red ware; horizontal bands, and circles.
91. Ditto. Double handles; "vaso a Tromba."
92. Ditto. Double handles; "vaso a Tromba."
93. Ditto. With one handle.
94. Ditto. With one handle.
95. ROUND-BOTTOMED JUG, with handle; soft red ware; indented ornaments in white, consisting of zizzags and circular bands, made with a sharp pointed stick.
96. Ditto. Without handle; large neck; same style of ornament.
97. Ditto. With high handle.
98. Like 95.

99. ARYBALLOS. Same ware and style of ornament.
100. Ditto. High handle; vertical and diagonal bands.
101. Ditto.
102. Ditto. Without handle.
103. Ditto, with two handles; rudely-shaped animals; same incised ornament.
104. ARYBALLOS, with one handle; same ware and ornament.
105. BLACK WARE. Little pitcher; rudely-scratched ornament, consisting of circles, vertical, horizontal, and diagonal lines in bands.
106. RED WARE. Round short handle on rim.
107. Ditto. Like 105 in shape.
108. Ditto. High handle with knob and hole for suspending.
109. Ditto. With wide mouth.
110. Ditto. Like 105 and 107 in shape.
111. Ditto. Round, with handle.
112. OVAL-SHAPED JAR; high handle.
113. ROUND RED BOWL, decorated with zigzag lines.
114. Like 101.
115. SMALL ARYBALLOS, with straight neck.
116. Like 101.
117. SMALL PHENICIAN PITCHER; with bird, neck-shaped nose.
118. SMALL BLACK BOWL, incised ornament in white, circles, and a zigzag border.
119. SMALL RED JUG, ornamented with zigzags and lines in white.
120. SMALL BOWL, same ware and ornament.
121. GREEK LEKYTHOS, plain red ware.
122. BOWL, of red ware.
123. Ditto, painted brown. Two small flat handles.
124. SMALL GRAYISH BLACK BOWL.
125. PRIEST OF VENUS, with the dove in his hand. Calcareous stone.
126. Ditto.

127. Statuette of a Seated Woman holding a child upon her knees. Cybele "κουροτροφος," Demeter and Atys.

Traditional type under which the Greeks represented the Telluric divinities as mother and nurse.

128. Like 126.
129. Like 127.
130. Phenician Player on the Tambourine of Terra Cotta.
131. Very Small, Rude Figure of T. C. Like 132, but with arms outstretched.
132. Ditto. Rude, arms at sides. Body like a tube. See 146, 137, 138, etc., etc.
133. Telluric Divinity. Half figure.
134. Ditto, but smaller.
135. Like 133.
136. Phenician Idol, representing the great Goddess of Cyprus. Aphrodite Astarte.
137. Phenician Worshipper. Rude. Terra Cotta.
138. Phenician Player on the Tambourine.
139. Toy of Terra Cotta. Grotesque figure.
140. Shapeless Stauette of Terra Cotta.
141. Two Figures supposed to be standing in a chariot. Terra cotta, and very rudely modelled.
142. Phenician Toy. Horse with a jar on his back.
143 " " Little animal of Terra Cotta.
144. Votive Offering. Bull's head, Apis.
145. A Goddess or Priestess. Small T. C. figure, Terra Cotta.
146. Statuette of T. C. Same shape as 137 and 138.
147. Phenician Toy.
148. " " A bird of Terra Cotta.
149. Vase. Shaped like a duck; Terra Cotta.
150. Phenician Toy. Figure on horseback.
151. Vase. Shaped like a bull. (Apis.)
152. Nursing Goddess. See No. 127.

153. Toy Animal. Coarsely painted.
154. Unknown Object in stone.
155. Mask of a Bearded Man. Colored red and black.
156. Ditto. Colored red and black.
157. Ram-shaped Vase.
158. Toy. A Terra Cotta shield.
159. Toy. A Terra Cotta bell.
160 and 161. Terra Cotta Lamps, of a very primitive character.

Similar lamps are made at the present time by the South Sea Islanders.

162. Toy. A Terra Cotta chariot.
163 and 164. Egyptian Osiride Figures, of vitrified earth.
165. Priest of Venus. Calcareous stone.
166. Large Head made of calcareous stone. (Egygtian trye.)
167. Stone Statue and Detached Head, representing a priest of Venus holding the sacred dove in his hand. (Roman type.)
168 Stone Head of a King of Cyprus. (Asiatic type.)
169. Warrior's Head, of same stone.
170. Head. Of same stone. (Asiatic type.)
171. Terra Cotta Head. Cybele?
172. Ditto.
173. Stone Head.
174. Colossal Head. Greek type.
175. Small Stone Head.
176 and 177. Ditto.
178. Half Figure playing on a double pipe. Egyptian type.
179. A priest of Venus in calcareous stone.
180. Marble Head. Greek.
181. Head of a Telluric Divinity in calcareous stone.
182 and 183. Small Head of a Warrior " "
184 and 185. Small Roman Heads.
186. Priest of Venus. Calcareous stone.

187. Stone Head. Wears a Phrygian cap.
188. Head of Cybele or Juno.
189. Lower Half of the Statuette of a Goddess. In Parian marble.
190. Small Stone Head.
191. Lion's Head. In marble head. (Greek.)
192. Head. (Roman type.)
193. Crowned Stone Head.
194. Small Head. (Egyptian type.)
195. Ditto.
196. Stone. Fragment of a figure.
197 and 198. Small Stone Heads.
199. Like 200.

The long nose is a characteristic of the modern inhabitants of Cyprus.

200. Stone Head of a Warrior. (Cyprian.)
201. Large Stone Head. (Asiatic type.)
202. Small Stone Head.
203. Headless Statuette of a Priest.
204. Seated Figure.
205. Animal, in calcareous stone.
206. Limestone Jar.
207 and 208. Stone Alabastrons.
209. Two Stone Platters and Cones.
210. Bronze Stand of a Candelabrum.
211. Bronze Lamp, with a gryphon-headed handle.
Small heads and fragments in Terra Cotta. Greek.
212. Statuette of Cybele, or Gaea. (Mother earth.)
213–224. Crowned Heads of Aphrodite, or the Syrian Goddess.
225. Ditto. Upper half of figure.
226. Ditto. Head.
227, 8, and 9, and 330. The Goddess of Silence, as indicated by the bandage over the mouth.

Angerona, the Roman Goddess of Silence, was thus represented.

231. Female Head.
232. Statuette — upper half — like 212.
233. Gaea. Half of statuette.
234. Female Head.
235. Ditto. Wears the modius.
236. Mask.
237. Horse's Head, very fine. Style of the Parthenon marbles.
238. Headless Statuette, of great beauty.
239. Head.
240. Acroterion; architectural ornament placed on temple roofs.
241. Charming Head, draped like the Pudicitia of the Vatican.
242. Small Head.
243. Ditto. Resembles Vespasian.
244. Arm and Breast in relief. Fragment.
245. Small Head.
246. Ditto.
247, 8, and 9. Small Heads.
250. Fragment, with remains of color.
251. Female Head.
252–347. Lamps of Terra Cotta.
347. One hundred and nine objects in bronze, consisting of spear heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ. Two objects in silver.
No. 348, A. Weights, cylinders (used by the Assyrians as signet rings), a button, etc., etc.
No. 349, A. Egyptian and Phenician amulets.
349. Fifty-one Pieces of Ancient Glass, including, —
13 Lachrymatories.
14 Glass Cups.
16 Bottles, without handles.
5 Bottles, with handles.
2 Paterae.
1 Flat Round Plate.

CASES B AND C:—

A collection of Græco-Italian fictile painted vases, found by Alessandro Castellani in Etruscan and Campanian Tombs. Loaned by T. G. Appleton, Esq.

PRE-HISTORIC.

359, 360, and 361. THREE SMALL VASES of black and brownish earth from the pre-historic Lacustrian habitations of Southern Italy.

ASIATIC. FIRST EPOCH, 700–500 B. C.

362. ARYBALLOS, of yellow unglazed earth, decorated with a fantastic tiger-headed bird, surrounded by open and closed lotus flowers.

These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish yellow. Found at Cuma.

363. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

364. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish brown. Found at Capua.

365. KALPIS.

Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

366. URN, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apalia.

367. URN, with two closed and two open handles of fantastic forms, decorated with red and brown geometrically disposed lines. Found at Canosa.

368. SMALL COLUM, of strange shape, with geometrical decorations in red and brown. Found at Canosa.

369. URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500–300 B. C.

370. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

371. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mœnads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

371, B. BACCHIC AMPHORA. Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mœnads and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

372. BACCHIC AMPHORA. Black figures adorned with white and violet tones. Mœnad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300–200 B. C.

373. AMPHORA FROM NOLA. Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the

words ΚΑΛΟΣ ΔΙΩΝ, are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

374. KALPIS. Magnificent vase.

A seated woman (Penelope?) is occupied in taking jewels from a casket which she holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

375. AMPHORA PELICE. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch. Alcibiades. X. Found at Capua.

376. AMPHORA. A Satyr carrying Silenus on his shoulders, followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

377. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταθος In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.

378. SKYPHOS Two Satyrs and four Mœnads painted in silhouette ; black, on a red ground. Imitation of the style of the second Epoch. Found at Capua.

379. KANTHAROS. Decorated with a wreath of laurel. Found at Capua.

380. OXYBAPHON. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia.

381. ŒNOCHOE. Black, with a very lustrous glaze. Found at Nola.

382. SMALL ŒNOCHOE. Cannellated, and covered with a very beautiful black glaze. Found at Cuma.

383. AMPHORA PELICE. Imitation of the style of the second epoch. Subject: Pasiphae between two bulls. Same subject repeated at back.

FOURTH EPOCH. VASES FROM APULIA, 200–00 B. C.

384. ŒNOCHOE. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.

385. ARYBALLOS. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

386. AMPHORA PELICE. Black. A winged and seated genius is painted upon it. Found at Gnatia.

387. KANTHAROS, with knotted handles. Black and cannellated. Decorated with garland and yellow palmettos. Found at Gnatia.

388. ŒNOCHOE. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

389. ARYBALLOS.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mœnads and a Satyr are painted on the border. Found at Ruvo.

390. KANTHAROS. Bacchus seated, holding the Thyrsus. At the back a running Mœnad. Found at Canosa.

391. SMALL URN, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mœnad. Found at Ruvo.

392. VERY LARGE PATERA with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries Found at Ruvo.

392, A. LARGE PATERA, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palmetto leaves. Red on black. Found at (?)

393. LARGE KRATER. Dionysius in royal robes, carrying the Thyrsas and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mœnad and a Satyr. At the back three Ephebes wrapped in their peplums. Found at Ruvo.

394. LARGE AMPHORA, with columnar handles. A woman offers a basket of fruit and wine to two young heroes who are seated (the Dioscuri?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebes wrapped in their mantles. Found at Canosa.

395. AMPHORA. Subject, Bacchus and a Mœnad. At the

back are two Ephebes. The top is decorated with garlands of ivy. Found at (?)

396. Lamp-Shaped Jar of black ware. On the top is a genius riding on a panther. Subject in relief. Found at (?)

397. Small Kantheros. Imitation style of the second Epoch. Found at (?)

CASES D AND E.

414. Skyphos. Black with red lines around the upper part and ornaments at base.

415. Kantharos. Apulian. (Like No. 390 in the Appleton collection found at Canosa.) On one side Mercury is represented, on the other Minerva.

416. Skyphos. (Like 378 of Appleton collection found at Capua.)

417. Small Apulian Amphora. Black ornaments on a red ground.

418. Do. Black figures and ornaments on a yellowish ground. A quadriga.

419. Do.

420. Prochoos. Apulian. White, yellow, and red ornaments on a black ground.

421. Cup, with two handles. Decorated with laurel leaves. Red on black.

422. A Round Jar, of brown Terra Cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point.

423. KYLIX. Black.

424. AMPHORA. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.

425. APULIAN AMPHORA, OR VASE A TREMBA. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying Genius looks.

426. SMALL FICTILE VASE OF BLACK WARE, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.

427. SMALL AMPHORA. Second period. Figures black on a red ground. Bacchic subject.

428. SMALL LEKYTHOS. Subject, Bacchus in a chariot, preceded by a Fawn. Figures Black on a red ground. Second style.

429. SMALL LEKYTHOS. Subject, a Fawn and a Mœnad.

430. SMALL JAR of elegant form, with knotted handle and ribbed body, once gilded.

431 and 432. TWO KRATERS. Apulian. Red figures on a black ground. Laurel wreaths under the rim.

438. LARGE ŒNOCHOE. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.

496. ARCHAIC GREEK ŒNOCHOE. Black. Two warriors fighting are painted in black upon a yellowish white background upon the front, Case F.

539. EIGHT SILVER MEDALS; 13 Roman do.; 1 Daric and two modern Persian coins; 519 bronze and copper coins, Case F.

540. ONE GOLD ALEXANDER.

GERMAN GLASS.

493. A BOX containing four pieces of finely engraved glass. German(?) Case G.

467. Prize Goblet, of glass; given at a German shooting match, inscribed "*Ordens schiessen zu Dresden, den* 3, *Aug.* 1763."

468. Tall Drinking Glass, with ribbed circles.

469. Do., with coat of arms in color. Inscription: —

"*Wer nicht trifft ein pass,*
Der trinkt des ganze glass,
Und wer es dan zerbricht, der sei bericht,
Das er ess mich einer andern schlicht."
Deinen Tischler gesessen zu gehörig in Prnau. Anno. 1726."

470. German Goblet. Engraved with coat of arms. On one side an infant Bacchus sitting upon a wine cask. Inscription: —

"*Nim helm und schild zum unter pfand,*
Der wahren treu ans meiner hand,
Und sei bei allen Bacchus festen,
Des H. M. L. S. eingdenck am besten."

MAJOLICA.

402. Majolica Plate. Subject, a woman with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by Griffins. No mark. Attributed to Francisco Xanto.

403. Majolica Marriage Plate, with portrait and inscription. Iridescent glaze. No mark.

404. Do. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze.

405. Do. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, duke of Urbino. (1540–1560.)

406. Hispano-Moorish Ware. Iridescent glaze.

407. Majolica Bowl. Yellow ground, and lines, with green ornaments.

408. Majolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon, at Paris.

409 and 410. Majolica Bottles (Gourdes), with richly ornamented handles and stoppers. Orazio Fontana (1540).

A wood-cut of one of these bottles is given in Burty's "chefs d'œuvre des arts industriels," p. 84. £125 was paid for a majolica bowl by this artist at Prince Napoleon's sale.

434 and 435. A Pair of Majolica Spezieria (apothecary) jars. Dated 1620.

436. Majolica Plate, with arabesque border. In centre a stag hunt. No mark. Italian.

437. Majolica Spezieria Jar.

466. A Majolica Bowl.

466. Majolica Spezieria Jar, with spout and cover. Four plates of Alnizzi ware (on screen). One plague of old Delft ware, Case G.

471. Majolica Plate. Subject: Perseus and Andromeda. Medallions with "putti," in the border (on screen).

472. Majolica Bowl (do.).

473. Do. Flat Plate. The salamander repeated in the arabesque border was the favorite emblem of Francis I of France (do.).

465, A. Majolica Plate (do.).

410, A. Dish. Bernard Palissy; born 1510, died 1580. (Imitation; on screen.)

OBJECTS IN WOOD.

411. Two Negro Boys; colored and gilded. Venetian.

411, A. Statuette of King Arthur of England. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver (in cabinet with glass doors).

411, B. An Italian Chest, or Cassone, of carved oak, 16th century.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

547. An Old Friesland Sled. The colored Bas-relief represents Solomon and the queen of Sheba.

499. Box-Wood Cross. Open-work carving. Byzantine. (Case F.)

500. Persian Mirror Case (do.). Objects in ivory.

498. Madonna and Child. Ivory statuette. Beginning of XIVth century. School of Giovanni Pisano.

517. An Eraser. XVth century. Italian. In illuminated MSS.; a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred.

TAPESTRIES.

350. Gobelin Tapestry of the XVIIth century, representing France crowned by Victory, and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the left are prisoners. Signed I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the XVth century by Jean Gobelin, a native of Rheims. In 1662, Louis XIV and

his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter (born 1619, died 1690), was appointed its director in 1663 He furnished designs for many fine pieces of tapestry, which were surrounded by rich frame-work of fruits and flowers designed by Baptiste Monnoyer. Temporarily placed in the Egyptian room.

548, 549, 560. THREE SPLENDID SPECIMENS OF GOBELIN TAPESTRY, formerly in the chateau at Neuilly. (Two are hung in the second room, the third is in the picture gallery of the Athenæum.)

CASE F.

OBJECTS IN BRONZE.

502. FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. XVth century.

504. BRONZE PLAQUE. Half figure of a woman. Modern imitation of a XIVth century Italian work.

505. MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand. de Malatestis pro Ecclesiae Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sismondum Ariminense.* MCCCCXLVI.

506. Do. Obverse, with profile head and this inscription: *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

507. Do. Profile head of Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis,* MCCCCXLVI.

508. Do. Profile head of Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

509. Do. Portrait of the Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

PICTURES.

353 and 354. L'Aller et le Reteur du Marche — Francois Boucher. Born 1704, died 1770. Presented by the heirs of the late Peter Parker, Esq.

355. Elijah Fed by the Ravens. — Allston. Born 1779, died 1843. Presented by Mrs. S. Hooper and Miss Hooper.

356. Portrait of John Harris, Esq. By W. Allston. Painted when they were classmates at Cambridge. Presented by Miss Harris.

536. A Dutch Fair (Kermesse). Attributed to Paul Bril, born in 1554, died 1626.

537. The Ferry. By Alexandre Keerinckx or Kerrinckx, born at Utrecht in 1590, died in 1646. Presented by the children of the late I. P. Blanchard, Esq.

538. Cartoon. Christ the hope and support of the afflicted. Paul Delaroche. See Isaiah, ch. 41, v. 13. "For I, the Lord, thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851, Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches) which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had commenced to put the composition upon canvas, figures life size.

STATUES.

541. The First Inspirations of Columbus. By Giulio di Monteverde. Presented by A. P. Chamberlaine, Esq. (temporarily placed in the vestibule of the Athenæum).

541. Hebe and Ganymede. By Thomas Crawford. Presented by C. C. Perkins (temporarily placed in the reading room of the Athenæum).

CASTS.

543. The Eleusis Bas Relief. Ceres, Proserpine, and Triptolemus. Presented by C. C. Perkins (temporarily placed in the first room).

520. St. George and the Dragon. From the Pedestal of the statue of St. George at W. San Michale, Florence. Donatello.

521. Madonna and Child. Mino da Fiesole.

522. The Annunciation, from the Tabernacle at Or San Michele. Andrea Orcagna.

523. The Marriage of the Virgin. From ditto. By ditto.

524. Bas Relief, from a pulpit at Prato. Donatello.

525. Perseus and Andromeda. From the Pedestal of the statue of Perseus at Florence. Benvenuto Cellini.

526. Bas Relief. From the door of the Sacristy at Florence. Luca Della Robbia.

527. Trial Plate made in competition with Brunelleschi. The sacrifice of Isaac. Lorenzo Ghiberti.

528. Bas Relief from the frieze of a tomb in the church of Santa Trinita at Florence. Giuliano da Sangallo.

529. Bas Relief, representing the miraculous restoration of a child to life, from the Cassa di San Zenobio in the Duomo at Florence. (3 pieces.) Lorenzo Ghiberti.

530. Singing Boys. Bas relief made for an organ balustrade in the Duomo at Florence. Luca della Robbia.

534. Terra Cotta. Subject, St. John. XVIth century.

ROBBIA WARE.

518. Madonna and Child. Luca della Robbia. Bought from the Campana collection at Rome.

519. The Virgin Adoring the Infant Jesus. St. Joseph leans upon a staff in contemplation. Andrea della Robbia.

357. Adoring Madonna. Modern imitation of Della Robbia ware. Presented by Rev. Mr. Washburne.

ANCIENT GLASS.

349. Fifty-one specimens found at Cyprus. Case D.

412 and 413. Two small Greek Amphora, of opaque colored glass.

544. Case F contains several hundred fragments of antique colored glass brought from Rome. (Loaned by Mr. Gaffield.)

545. A volume of beautifully colored drawings of antique glass in the collection of M. Charvet at Paris. (Case G.)

VENETIAN GLASS.

546. A bowl bought at Prince Napoleon's sale, with ornaments gilded, colored, and in relief.

475 to 492. 18 pieces of old Venetian glass. Case G.

494. An Old Venetian Drinking Glass. Do.

See other specimens in large cabinet with glass doors.

510. Do. Portrait of Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two Knights, one on horseback, the other kneeling before a crucifix.

511. Do. Portrait of the Turkish Sultan — 1481. Reverse. The Sultan on horseback.

512. Do. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

513. Do. Antonio's Marescotto of Ferrara. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle.

314. Do. Portrait of F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

216. A Bronze Lamp. Early Christian.

ARMOR.

411, C. Twenty-eight Pieces of Oriental Armor. The damascene work (steel inlaid with precious metals) upon many of these exquisite examples of Eastern skill is of the utmost beauty. Also a Toledo rapier with inlaid hilt, and an Italian Crossbow (hanging on the wall).

CABINETS.

400. Large Boule Cabinet. Seventeenth century. Italian.

At the close of the sixteenth century carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetrie, Intarsia), marbles and other stones; or metal on wood or tortoise shell, called Boule or Buhl after Boule, who brought this sort of work to perfection in France under Louis XIV.

401. Ebony Cabinet inlaid with colored marbles. Sixteenth century. Italian.
561. Small Boule Cabinet, decorated with ornaments in brass. Italian.

MISCELLANEOUS OBJECTS.

535. Spoon, with mother of pearl bowl, and handle of rock crystal. XVIIIth century (Case G).
503. Small Silver Plaque from the outside of a missal. Saint praying. Repoussé work. Case F.
501. Piece of Stucco Ornament from the Alhambra. Case F.

PORCELAIN, JAPANESE AND CHINESE.

351. Two Japanese Porcelain Platters. Given by A. D. Weld French, Esq.
352. Two Japanese Bowls. Given by A. D. Weld French, Esq.
433. Carved Cabinet in dark wood. Italian, filled with a collection of Chinese, Japanese, and Sevres porcelain, and many pieces of Venice glass.
439–465. Twenty-five Plates of Japanese and Chinese Porcelain arranged on a screen.

CASE G.

MANUSCRIPTS.

531 and 532. Two Arabic MSS. portions of the Koran. Purchased at Brousa in 1829.
495. Choir Book of the XIV Century. Italian.

532, 533 and 534. Three Small Illuminated Books. Italian. XVth and XVIth centuries.

DRESDEN CHINA.

562. A Group. Presented by Messrs. Sypher & Co. of New York.

PHOTOGRAPHS.

Ten Volumes of Photographs of Roman Ruins, Statues, Mosaics, Frescos, etc., etc., presented by Geo. B. Emerson, Esq.

THIRD CATALOGUE

OF THE

Collection of Ancient and Modern

WORKS OF ART,

GIVEN OR LOANED

TO THE TRUSTEES

OF THE

MUSEUM OF FINE ARTS, AT BOSTON,

NOW ON

Exhibition in the Picture Gallery of the Athenæum.

BOSTON:
ALFRED MUDGE & SON, PRINTERS, NO. 34 SCHOOL STREET.
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PREFACE.

THE collection herein catalogued is composed of works of Art given or loaned to the Trustees of the Museum of Fine Arts. It contains a series of objects which illustrate a wide range of artistic activity in point of time and use of material, including a very valuable collection of Egyptian antiquities, and many specimens of ancient and modern glass, bronze and pottery, Græco-Italian vases, Italian Majolica, Venetian glass, illuminated manuscripts, tapestry, and pictures; and forms an artistic microcosm, well calculated to teach the visitor something of the character and quality of the art-industry of many nations during a long period of the world's history.

The collection of Egyptian antiquities arranged in the first room at the Athenæum was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, between the years 1828 and 1833. After his death it was offered for sale by his son, and exhibited in the Crystal Palace at Sydenham until 1871, when it was purchased by Mr. Samuel A. Way, of this city, whose son, Mr. C. Granville Way, presented it to the Museum in June, 1872.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, and one of the most eminent of living Egyptologists, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illus-

trative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would have gladly purchased before it was provided with Egyptian antiquities of the smaller kind."

A complete catalogue of the objects in the collection is now in process of preparation. The one here printed has only aimed to supply a present need, by pointing out the most interesting objects to visitors.

The following notes upon Egyptian chronology are intended to facilitate their researches: —

The broad divisions of Egyptian History are three: namely, those of the Ancient, the Middle, and the New Empires. During these three periods, Egypt, according to the tables of Manetho, a priest of Sebennytus and the father of Egyptian chronology, was ruled by thirty dynasties of kings, many of whom were, without doubt, contemporaries. The date of the reign of Menes, the first king who united Upper and Lower Egypt under one sceptre, is a matter of conjecture. Egyptologists vary in their estimates from 5000 B. C., to 3600 B. C. Tradition ascribes to him great works, but no monumental record, save a royal cartouch here and there, is found of him or his immediate successors.

The kings of the IV dynasty are celebrated as the builders of the pyramids, 4000 to 3000 B. C. None of the art of that day, excepting possibly one piece of stone cut in relief (Case 2, No. 214), is to be found in this collection. Those who have seen at Boulaq the wonderfully fine bas-reliefs and pieces of statuary in stone and wood, recently brought to light by the excavations of M. Mariette at Memphis, and in its neighborhood, know that for truth and simplicity the art of the pyramid builders has never been equalled in later days.

With the XVIII dynasty, history begins to take form, dates can be approximately ascertained, and the monumental records again become of importance.

Later scholars agree to place the beginning of the XIX dynasty between 1464 and 1409 B. C. This was the period of Egypt's greatest magnificence, when arts and literature alike flourished. The extent and grandeur of the temples then built, the colossal size of the statues, the vivid paintings of the tombs, the lavish pouring out of wealth in every form of art, mark it as an epoch for the world's wonder.

It is to this period probably that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It may be interesting to bear in mind that Moses was brought up at court under the third king of this dynasty, Rameses II, and that the Exodus took place during the reign of the fourth.

While some portions of this collection date from the XVIII dynasty, many from the XIX, and others must be ascribed to the succeeding Egyptian dynasties, some show the influence of Greek and Roman art. Even under the Ptolemies and Cæsars, who followed Alexander's conquest (331 B. C.), the old civilization survived. The old religion continued to be practised until it was finally overthrown by the last edict of the Emperor Theodosius in 390 A. D. These successive changes are well illustrated by the terra cotta lamps in the Hay Collection. The Egyptian divinities upon the oldest in the series give place to Greek and Roman gods, and these in their turn to Christian inscriptions and monograms. See Nos. 1092, 1086, and 1090. No. 1085, with the Tau cross (the Egyptian symbol of life) and the Latin cross united, is peculiarly interesting as illustrating the influence of Egyptian mythology and art in the early Christian church of Alexandria during the first four centuries of our era.

The almost unique series of Egypto-Arabic glass coins in the adjoining case (No. 1099), which date from the tenth century of our era, remind us that Egypt was finally conquered by the followers of Mahomet, A. D. 622.

The antiquities from Cyprus, which were sent to this country by General L. Cesnola, U. S. Consul at Cyprus, are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs) and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient. It comes next in date to that made by a people of the Stone Age perhaps 2000 years B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which the prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery is for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system of ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. See Nos. 4, 6, 7, 15, 52, 95, 96, etc. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water owl (see Nos. 13, 73, etc.), and conventional plant forms are painted (see No. 14). The animal forms (Nos. 10, 11, 12), instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form, though

very rude in execution. The design upon the Œnochoe, No. 10, a hunter in a chariot, seems copied frem an Assyrian bas-relief.

Taken as a whole, the pottery from Cyprus represents a very ancient art-system. Whether single examples are a little earlier or later in date is a matter of small importance. An old style is never immediately supplanted by a new one, but lingers on through the strength of stylistic tradition.

The pottery from Cyprus and the painted vases of the Appleton Collection (Case B) illustrate ancient Keramic art from 1000 to 100 B. C.

Before speaking of painted vases, it may be well to premise that in the first half of the last century it was customary to regard those found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna-Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and Siculo-Græco were applied to them according to the locality where they were found, while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek direction. This conclusion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities not of Hellenic origin. Certain kinds of vases, as, for instance, those of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities,

and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions, and those inferior copies of Greek originals, evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works: but with these exceptions the painted vases found in Etruria are of undoubted Greek origin.

Something may here be said about the names and uses to which earthenware vessels were applied in antiquity, with the understanding that these names are not, in all cases, applied with absolute certainty. For purposes of classification, the following division into six classes may be taken as resting on good authority: —

1. Amphora, Pithos, Pelice, and Stamnos, — large vases for holding wine, oil, figs, and honey.

2. Hydria and Kalpis, vases for carrying water.

3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Askos, Bombylios, Aryballos, and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus Collections, as, for instance, —

Amphora, Nos, 1, 4, 5, 6, and 7; 363, 370, and 371, etc. etc.
Kalpis, Nos. 365 and 374.
Œnochoe, Nos. 10, 11, 12, 381, and 382.
Prochoos, No. 420.
Oxybaphon, No. 380.
Krater, No. 393.
Kylix, No. 377.
Kantharos, Nos. 379 and 390.
Lekythos, Nos. 207 and 208 (of stone), 121.
Skyphos, No. 378.
Aryballos, Nos. 362 and 389.
Ascos, No. 25.

Patera, Nos. 382 and 392 A.
Tripus, No. 61.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesseræ," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysus, or Bacchus, was the husband of the Eleusinian Ceres, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or being unglazed are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories: namely, mythic, embracing the whole cycle of Greek mythology; and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright red color, which they heightened by a varnish mixed with red. Before using this varnish they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay. Before doing this, they marked out the general outlines and the contours of limbs, muscles, and draperies, with a sharp instrument, and then went over them with a brush filled with

dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

The Appleton Collection contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 359, 360, and 361). These vases are similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines, incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand made, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel. The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part, they were made at Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds, disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. See Appleton Collection, Nos. 362–369.

The vases of the second epoch are adorned with figures painted in a black pigment upon a red background. The figures are disposed in Indian file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is, for the most part, mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases, this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. See Appleton Coll., Nos. 370–372.

The vases of the third epoch, which extends from about

400 to 200 B. C., are the finest. The subjects illustrate Greek mythology and epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Coll., Nos. 373–383.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. See Cases B and C. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. See Appleton Coll., Nos. 384–395.

Among the most interesting objects in the Cyprus Collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidization, through contact with earth of a certain quality during many centuries. Oxidization, which gradually destroys such hard substances as glass and metal (see the bronze weapons, implements, mirror, etc. etc., in Case D), has no power over terra cotta (see the beautiful Greek fragments of statuettes in this same case, Nos. 212–251, which are as perfect as if made yesterday). Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one of the Parthenon marbles in style and spirit.

In Case A we would particularly call attention to the statuette, in calcareous stone, of a female figure holding a child in her arms, No. 127, repeated in the terra cotta, No. 133. Many such figures have been found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude little terra-cotta idol in Case C, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 152 (Case A), is one of many

repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτροφοι, *i. e.* nursing goddesses. A certain number of divinities were so regarded, as, for instance, Demeter, Gaea, and the great goddess of Cyprus (Venus Astarte), who seems to have been a combination of the Greek and Oriental conception of Aphrodite. This group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely-shaped and, in some instances, gaudily-painted toys (see Nos. 142, 143, 147). It has been suggested that mothers placed these playthings in their children's graves.

The stone heads are of great interest, from the variety of type which they exhibit The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

Having now pointed out some of the most interesting objects of ancient art in the Museum, we would say a few words about those of modern art. Among these none are better worthy of attention than the six Majolica plates and the two very beautiful bottles (see Nos. 402, 3, 4, 5, 6, 8, 9, 10, placed on the wall and on the top of one of the cabinets). No. 406, which is what is called Hispano-Moorish ware, brings us to the origin of this beautiful art-manufacture. The Moorish potters were established in the island of Majorca (whence the Tuscan name Majolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Majolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza,

whence the French derived the name of "faïence," which they applied to it. Unlike porcelain it is made of common earth, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous (leaden) composition was called "Mezza Majolica." Thanks to the patronage of the Dukes of Urbino, the Majolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 408 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 405 (subject, the Triumph of Bacchus), and the two richly adorned and painted bottles (gourdes), Nos. 409 and 410, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Majolica of Urbino and Castel Durante (whence the name Raphael-ware, often give to it) may have arisen from the fact that some of the designs were taken from his works; or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Majolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510.

The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Majolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 436 and 467, probably of Florentine manufacture.

No. 403 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates, lovers caused the portraits of their betrothed to be painted, with such inscription as "Camilla bella," "Lucia diva," etc. etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor he devoted himself to the discovery of a hard enamel which would give terra cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his pallet, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this abuse still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by Nos. 518, a "Madonna and Child" attributed to Lucca, and 519, the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a

pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither. A cast of one of Lucca's most celebrated works in marble will be found among those of other great Tuscan masters at the end of the room: namely, the "Singing Boys," No. 530, one of a series of reliefs in marble, made for the balustrade of the Cantoria (organ loft) in the Duomo at Florence. For excellence of composition, and simple, unpretending truth to nature, this group of choristers is worthy of the highest praise. So earnestly do they sing, and so perfectly is the character of each voice conveyed by the facial expression, that like Dante, when he looked upon these celestial bas-reliefs which surpassed the works of Polyclete (Purgatorio, X Canto), we are in doubt whether we do not hear as well as see, —

" . . . . . . á duo miei sensi.
Facea dicer l' un No, l' altro Si canta."

The other casts on either side of this relief are of works by celebrated Tuscan sculptors of the fifteenth and sixteenth centuries, from Orcagna to Benvenuto Cellini.

In Case F will be found some bronze medals by the great Italian medallists of the fifteenth century. Vittor Pisano, commonly called Pisanello, a native of Verona (1380–1447), who attained great eminence as a painter, revived the forgotten art of the medallists, and founded a school which was continued by his eminent countryman Matteo de' Pasti, and by Sperandio of Mantua. They modelled the profile heads of illustrious men and women of their time with unsurpassed delicacy and truth, giving every varying plane of facial surface in a small compass, and working out the accessories with the utmost technical accuracy. The ornaments, inscriptions, and devices of all these medals are models of skilful and tasteful treatment; the bronze is of the finest quality and the most perfect color; and the reverses are adorned with small reliefs of admirable workmanship. Both

Pisanello (who liked to foreshorten figures) and Sperandio frequently introduced horsemen on the reverses of their medals. See No. 509 and No. 510, where a knight is praying before a cross by the wayside, while his companion awaits him on horseback. Much the finest medal in this case is that by Matteo de' Pasti, of the famous Isotta da Rimini (No. 507), the mistress of Pandolfo Malatesta, Lord of Rimini. The elephant (see the reverse of this medal) is the crest of the Malatestas. The two of Pandolfo Malatesta (Nos. 505 and 506), that of Lionello d'Este (508 by Pisanello), and that of the Greek emperor, John Palæologus (No. 509), who came to Florence in the year 1439 to attend the great Council convoked by Pope Eugenius IV to heal the schism between the Greek and Latin Churches, are other excellent examples.

The three magnificent specimens of Gobelin tapestry, loaned to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The warehouse in which they were stored stood in the very centre of the burnt district. This is really a matter for great congratulation, as it may be safely said that nothing comparable to them of their kind exists on this side the Atlantic. The dimensions of the two largest are 20x12, the third is 15x12. They represent Summer, Autumn, and Winter. The picturesque costumes of the figures, some of which are nearly life-size; the landscape backgrounds, made up of hills, trees, castles, and sky; the exquisite borders enriched with gold thread, and the fine texture of the fabric, make these woven pictures, whose tones are softened and harmonized by time, equally precious, whether regarded as examples of the designer's or workman's skill. We should suppose them to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries "*de haute lisse*," i. e. wrought on the upright or vertical frame which

was substituted for the Saracenic low or horizontal frame (called "*basse lisse*") by the Flemish and French artisans, in the XIV century.

The question as to how far such textile fabrics are the work of the hand is so often asked that an answer in this place may not be unacceptable. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principals into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely-set fine strings. Though wrought in a loom and upon a warp stretched along a frame it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

In concluding this Preface it may not be out of place to remind those persons who visit the present collections of the Museum, that they have been brought together with the view of giving the public an opportunity of seeing rare and curious objects, and in the hope of exciting interest and stimulating the general desire to have the Museum made a first-class Institution of its kind. The student may learn a great deal from the objects collected in these two rooms; the man of culture may pass a profitable hour in examining them; and

the wealthy and generous may perhaps, in seeing how few they still are, be moved to give us the means of increasing them, so that when the spacious halls of the Museum building are ready, they may not be too scantily furnished with treasures of Art.

CHARLES C. PERKINS,
Chairman of the Committee on the Museum.

BOSTON, March 1, 1874.

THE WAY COLLECTION

OF

EGYPTIAN ANTIQUITIES.

CASE No. 1 :—

OBJECTS IN BRONZE AND OTHER METALS.

DIVINITIES.

1 to 11. FIGURES OF THE GOD OSIRIS, generally represented swathed as a mummy.

In No. 1, both hands clasp a crook, while in the right he holds the emblem of life eternal, a cross with a loop for handle. In most of the other figures, he holds the crook in one hand, the whip in the other. He was the judge of the dead.

12 to 16. FIGURES OF THE GOD AMUN, often styled "King of the gods," Chief deity of Thebes.

No. 12 is of the time of Rameses II; it is of good proportions, and has had a gilt dress and necklace. No. 15, in a walking position, has eyes of silver. No. 16, a sitting figure, has the head-dress, feathers, and crown complete.

17 to 24. FIGURES OF THE GOD HORUS, son of Isis and Osiris.

Those figures which represent him as a child, once supposed to be images of Harpocrates, wear a lock of hair on the right side. 17, of excellent workmanship. 21 to 24 of late date.

25. FIGURE OF THE BEARDED PTHAH. BES (?) on a pedestal supported by two sphinxes.

A deformed dwarf. Some doubt as to the identity of this god.

28. FIGURE OF KHEM. The god of Fertility.

29 and 30. FIGURES OF ANUBIS, jackal-headed.

He presided over embalmments, and in many ways guided the soul after death.

31 and 32. FIGURES OF PTHAH. Chief deity of Memphis, represented as mummied.

The large figure is of curious workmanship. The bronze core was covered with white stucco; the face, hands, and necklace were gilt; the eyelids, eyebrows, scalp, etc., are of a composition of antimony. The eyes were inserted, but are now missing, as well as the cap, staff, and beard.

33. FIGURE OF ATUM OR ATMOO, with a very curious head-dress. The sun under the horizon.

34 and 36. FIGURES OF ISIS, wife of Osiris.

In 36 she is nursing Horus.

37. FIGURE OF PASHT, cat or lion-headed, with her shield in the left hand.

In 38, head, breast, and arms are given.

42, 43, and 44. Uncertain divinities.

46. FIGURE OF BES, with a club.

47. SMALL FIGURE OF A GOD to the waist, where it ends in a base; various devices. Roman period.

ROYAL AND DOMESTIC FIGURES.

49. FIGURE OF A KING wearing the crown of Upper and Lower Egypt.

54. FIGURE OF A BOY, probably statue of a son of one of the Ptolemies.

57, 59, and 60. BOYS, asleep, playing the double flute, and with wings. Greek work.

FIGURES OF ANIMALS, DOMESTIC IMPLEMENTS, ETC.

61–67. THE URÆUS, the asp, an emblem of royalty.

In No. 61 it wears the crown of Lower Egypt. Similar figures in wood may be seen over the door of entrance.

71–77. BULLS, RAM, CATS, head of an elephant.

78. PART OF A SISTRUM.

79, 81. MINIATURE BUCKETS.

82, 85. VARIOUS SPOONS, one with a long hooked handle, ending in a duck's head.

86–92. MIRRORS, once highly polished.

93–95. INSTRUMENTS FOR THE USE OF SCRIBES.

99. ARROW-HEADS.

101. MINIATURE HOE.

105. HEAD OF A MINIATURE RUDDER.

In their grand processions the arks, or boats, of the divinities were borne in state. Miniature models are often found.

106, 107, are the shields that made the prow of these boats.

107 is of silver.

110, 112. RINGS of bronze and silver, for hand and ear.

CASE No. 2:—

OBJECTS IN MARBLE, ALABASTER, LIMESTONE, SANDSTONE, AND TERRA COTTA.

On the third shelf from the floor, right side, are grouped a few figures of the gods.

116. AMUN. Seated.

117 and 119. HEADS OF OSIRIS.

122 and 123. HEADS OF BES, the grotesque dwarf.

122, a remarkable piece of sculpture in some unknown substance.

124, 125. Isis Nursing Horus.

126. Ta-oer. Hippopotamus-headed, with claws of a lion, in red stone.

127 to 158. Fragments of Figures.

On the upper shelf, right hand, are grouped a number of typical Egyptian faces and heads. The fragment in the rear, mouth and nostrils, red, on a yellow ground, are portions of a portrait of Seti I (about 1400 B. C.), cut from the wall of Belzoni's tomb. On second shelf, right, is a life-size hand in granite, holing the crux ansata, emblem of eternal life. A number of curious figures of women on couches are grouped together on the fourth shelf, right hand.

159–185 also 678–707. In back part of third and fourth shelves are many MUMMY FIGURES in stone and terra cotta, and on the second are others in porcelain.

These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. Some of the better made figures are placed on the third shelf, left. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed, (one fig. is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination (on third shelf, right), a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is the figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

214. On the upper shelf, right, is a fragment cut from the wall of a tomb.

A figure holding an oar, among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

248–301. VASES, TAZZE, AND JARS, of alabaster, marble, and other stones.

The short, full ones are generally meant to hold stibium, kohl, with which the women were wont to paint the eyelid and brow. A curious one, a monkey holding a pot, is on third shelf, right (186).

On lower shelf, right, are a number of BRICK CONES AND CYLINDERS with hieroglyphics.

Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the *débris* at the foot of the hills, and here these cones are found in great profusion.

ON SHELVES ON THE WALL:—

On the wall opposite entrance are three FUNERAL TABLETS. These generally contain a prayer to Osiris, and record name and occupation of deceased.

195 is in good style; a man and his wife; before them a table of offerings, — meat, vegetables, and wine.

224 and 225, PIECES OF LIMESTONE, are portions of the wall of a tomb, giving an excellent example of the cutting of hieroglyphics.

227, FRAGMENTS IN SANDSTONE, from the wall of a temple.

One has the head of an Asiatic captive.

On these shelves and on the tops of cases are placed: —

237 to 247, A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed.

A complete set consists of four (see upper shelf on right on entering), the covers bearing the heads of the four Genii of Amenti, human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting the special organ

embalmed within. A fine set in alabaster is placed over Case 2. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah. The covers are in this set all human-headed.

CASE No. 3 :—

OBJECTS IN WOOD.

370. FIGURE OF OSIRIS, once gilt, with ivory eyes inserted.

371. ISIS. Kneeling, she wears her emblem, a throne, on her head.

373, 375. COVERS OF SEPULCHRAL VASES. The human-headed one is a fine piece of carving.

376 to 429. MUMMY FIGURES. See before Nos. 159–185.

These wooden figures answer the same purpose as the stone and porcelain. Often they are gaily painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (about 1400 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty.

430 to 486. FIGURES IN VARIOUS ATTITUDES, dancing standing, and squatting.

In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers was found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

487. A GROTESQUE FIGURE, knees bent, cavity in the head —a stibium bottle.

488. FIGURE OF A GIRL. Curious as giving a style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

489, 490. SIMILAR FIGURES IN IVORY.

491–503. FIGURES OF ANIMALS. The dog, jackal, hippopotamus, cat, etc.

504–506. On upper shelf, FIGURES OF THE SOUL, represented by a hawk with human head.

For an illustration of this, see fig. 706, Case 2.

507–536. FIGURES OF BIRDS, chiefly of Hawks.

The Hawk was the emblem of Horus. 532 wears the crown of Upper and Lower Egypt. 524 represents a hawk, mummied.

ON THE WALL:—

Suspended above Case 3, and also on the left, are various STAVES AND BOWS.

Long staves were usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower; two such can be seen in Case 4. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part. They are of good shape, tapering at the extremities.

CASE No. 4:—

OBJECTS IN WOOD, CHIEFLY DOMESTIC MISCELLANÆA.

579. THREE PIECES OF HARD WOOD inscribed with hieroglyphics.

They were part of the posts of a rectangular-shaped sarcophagus. The hieroglyphics are cut in admirable style. The wood is the Sont, Acacia (Mimosa) Nilotica, one of the acacias that produces gum arabic, the shittim-wood of the Old Testament.

581. A Box for paints (?) in five compartments, with a sliding cover.

582 to 586. Scribes' Palettes with brushes.

They usually have a long cavity for the reed and two round ones, one for red and one for black pigments; both were in constant use as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric*.

587. Painters' Palettes.

589. Two Fan-Holders.

Before the Egpytian kings, in their grand processions, were carried two fans of feathers. A similar custom can be seen to-day in the processions at St. Peter's.

590–595. Kohl Bottles, for holding the stibium with which to paint the eyelid and brow.

594 is a shape much affected by the female sex, the grotesque dwarf.

597. Lady's Toilet Box, in shape of a duck, cover lost.

598 to 602. Combs.

603. Head of Horse on a stick, part of a harp of graceful form, as may be seen in the pictures in the tombs.

604. Head-Rests.

The Egyptian complicated arrangement of hair would have been disarranged by a modern pillow. These were put under the back of the head. Precisely similar are found in the Polynesian Islands to-day; those of Japan closely resemble. On one the grotesque dwarf is sculptured, a frightful figure to drive away dreams.

607. Sandals.

608. A Doll, flat, painted.

610–611. Parts of Stools or Chairs.

612–630. Spoons, Models of Boats, Rudders, and numerous other articles.

631. Three Clamps for holding stone together.

A. The Crux Ansata. — Cross with a looped handle, the emblem of eternal life.

This is constantly represented in the hands of the divinities. Often they are seen offering it to mortals.

B. FRAGMENT OF THE SYMBOL OF STABILITY.

It was formerly called the nilometer, — the most usual symbol of the god Ptah.

CASE No. 5 :—

TABLETS OF WOOD, FRAGMENTS OF MUMMY CASES, ETC.

539. TABLET representing Horus on the crocodiles, surmounted by the grotesque head of Bes.

Such tablets in wood are rare; they are of late date. Probably emblematic of the triumph of life over death.

540 to 550. FUNERAL TABLETS, placed in the tombs, generally inscribed with prayers to Osiris, etc.

The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four genii of Amenti, 543 and 544. The suppliant often wears the white robe of justification, No. 548, a specimen of which can be seen in Case 8.

550 is of better workmanship.

Here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only of this tablet has been preserved.

551 and 552 are PECTORAL TABLETS placed on the chest of a mummy.

They are carved, and were once inlaid; they represent Anubis as guardian of the tomb.

553. A SCHOOLMASTER'S TABLET for teaching a pupil to write Greek.

554. TABLET WITH GREEK INSCRIPTION, bearing name of Athanasius, probably hung in some church; only half is preserved.

555 to 560. MINIATURE MUMMY CASES, or covers of the same. Nos. 1017 and 1018, left hand of case, are similar.

These cases may sometimes have contained a fœtus or some small animal, as No. 1018. Generally, however, they held a stick or figure wrapped in bits of bandages, and inscribed, as if a child had put them up in sport, Nos. 558 and 1017.

562. Fragment of a Mummy Case with nine lines of very finely executed hieroglyphics.

The mummy lies on a funeral bier, above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen on the shelves above the case, to hold the viscera.

563. Faces from Mummy Cases. — Others are suspended on the wall opposite.

The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale-brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

564, 565. Figures of Hands from mummy cases.

566. Figures of Beards; two show the mode of plaiting in shape of the letter J.

The rest of the case is filled with fragments of mummy cases, or of the cartonage which enveloped the mummy, as seen on the four mummies in the centre of the room.

CASES Nos. 6 AND 7, AND AGAINST THE WALLS:—

955 to 961. Seven Mummies with their cases.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to its body, and hence originated the habit of embalming. This custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to the taste and wealth of the friends of the deceased. That it was

done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after careful preparation were either returned to the body or placed in the four jars which are displayed on the shelves on the wall. After embalmment the body was wrapped in bandages of fine linen, which in some instances have measured over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in the lower part of Case 6. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Case 12; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form of cartonage made of linen cloths cemented and tightly pressed together, then fitted to the body while yet moist. The cartonage was then gayly painted, as seen in these Cases 6 and 7.

The body thus enveloped was then placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi — and are wonderful specimens of skill in stone-cutting.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red. In some cases, they may be meant for portraits. The resemblance between the face on the cartonage of 959 and on the inner case against the wall on the right, might indicate this.

959 is a fine specimen. MUMMY OF A LADY OF RANK, face gilt.

> On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Athor in her sacred tree, pouring out to the deceased the water of life.

The two wooden cases of this mummy are against the wall on the right, the outer lid wanting.

955 in Case 7 is another fine specimen. It is of a man, bearded. Its inner case, a fine piece of work, though injured, stands between Cases 2 and 3.

961. In the corner, on the left on entering, stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the left, of the inner on the right. Through some accident, the painting of the cartonage is obscured by melted bitumen.

962. In Case 6, A MUMMIED HAND, delicate, well-preserved; a ring on the fourth finger.

In the lower part of the case are MUMMIED SKULLS (one of these is half filled with bitumen), HEADS, ETC. Also two small mummy figures of wood, the interior eaten out by insects. With them are two locks of hair thrown into the tomb at the funeral. Also many MUMMIES OF ANIMALS; of the cat, cynocephalus, hawk, ibis, etc.

In lower part of Case 7 are a number of baskets of reed and palm-leaf, some sandals in excellent preservation, boots of leather, etc. etc.

CASE No. 8:—

MUMMY COVERINGS.

On right, pieces of MUMMY CLOTH of various dates and quality. Some are inscribed with hieroglyphics.

1004 on left, a fine specimen of the ROBE OF JUSTIFICATION, represented on the wooden tablet, No. 548.

It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

1012. A LONG MITTEN, with blue border, a piece of fine linen fabric.

1021. A complete set of the GENII OF AMENTI in wax.

These have been mentioned in speaking of the sepulchral vases. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the

jackal-headed, Smautf, the painter; and the hawk-headed, Kebhnsnof, the bleeder. These little figures were perhaps put inside the body.

OTHER OBJECTS are repetitions of these in wood and wax, pieces of cartonage in shape of vultures, scarabæi, etc.

All taken from the coverings of mummies; among which is a bead net-work containing a human face, a winged scarab, a winged deity, and the four genii, once placed over a mummy of the time of the XVIII dynasty.

CASE No. 9, on Left of Foregoing Case:—

PAPYRI.

Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead.

A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown.

CASE No. 10:—

VASES, BOTTLES, JARS, ETC., IN TERRA COTTA AND VITREOUS WARE.

Some of the finer specimens are placed round the room on the tops of cases.

In this case on the upper shelf are sundry bottles, some very tall on the left.

On the next are some pilgrim bottles, suspended.

755. A PRETTY GREEK VASE.

757. A CURIOUS JAR.

756. A VASE bearing a grotesque face.

On the two shelves beneath are various heads, the covers of sepulchral vases.

CASE No. 11:—

SCARABÆI.

The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely, thus reproducing his kind. Hence, it became the symbol of Creative Power; of the world, holding the seeds of life ; and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest Some of these, in hard stone, are remarkable for their cutting.

CASE No. 12:—

AMULETS, EMBLEMS, TRINKETS, ETC.

FIGURES OF DIVINITIES.

Egyptian theology, — an intricate system, varying in each age and in each separate locality; understood by neighboring nations only in fragmentary parts, — has generally been dismissed as a tissue of idle fables or of gross abominations.

The patient labor of the later Egyptologists has, however, brought some order from the chaos, and disclosed, reigning above and over this multiplication of deities and deified objects, one sole God, "who made all things, and was not himself made."

How far this idea was present in the popular worship; whether it was ever held by the people, or was entertained only by the priests as one of their holy mysteries; what limit of time or place it had, are subjects for discussion.

The Egyptian religion, as known to the Greeks and early Christians from whom hitherto we have drawn most of our information, had wandered far from its ideal; its Pantheon had become encumbered with a numberless host of divinities; and the sun, the chief visible agent, once taken as the chief symbol of the deity, had become the chief god. His name, Ra, was often given, as an added dignity, to the other gods. Amun was styled Amun-Ra.

The greater gods may at one time have all been deifications of the attributes of the One, as Thoth was of divine reason, and Kneph of the divine spirit. Lesser gods were often deifications of nature.

Many of the better known Egyptian deities are here grouped together. If the question arises as to whether any people believed that such monstrosities as are here shown — human bodies with animal heads — had a real existence, it may, perhaps, best be answered by bearing in mind that Christian art for many centuries so represented the evangelists: St. John, with the head of an eagle, St. Mark, with that of a lion, and St. Luke with that of an ox. Such representations were purely symbolical.

633, 634. PTAH, creative, or perhaps more precisely, formative power. Chief deity of Memphis. Here in the shape of a dwarf, or rather of an embryo. Another type of him can be seen in the bronze case; unfortunately, the figure is much corroded.

634. A. The Egyptians were prone to group their gods together, usually into threes, these sometimes forming triads, sometimes trinities. Two curious examples are here shown.

Ptah, Horus, Kneph, or Noum,	and	Ptah, Horus, Thoth.

635. THOTH, generally characterized by the head of an ibis, which he here wears; sometimes by that of the cynocephalus ape.

The god of letters, the recording angel of the final judgment.

636. RA, the sun, hawk-headed, and wearing the disk of the sun, from which projects the urœus.

With the definite article before it, this name became Phra, a title of the sovereigns of Egypt, hence our Pharaoh.

637. HORUS, hawk-headed, wearing the crown of Upper and Lower Egypt.

There were, perhaps, three gods of this name.

638. ANUBIS, jackal-headed. Embalmer of the dead, guardian of the tomb, etc.

Flat figures of this god are often sewn into the mummy bandages.

639. KNEPH, or Noum, the spirit, ram-headed.

640. KHEM. — The god of fertility.

640. A. — CHONSO, the third person of the great Theban triad. Represented as mummied, with the lunar disk upon his head; he wears the plaited lock of childhood.

641. HORUS AS A CHILD, his finger in his mouth.

642. BES (?) holding sword and shield.

643–645. THE GROTESQUE DWARF, BES (?).

But little is known of this divinity. His effigy is constantly placed on articles pertaining to the toilette of women. These figures were mostly intended to be worn round the necks of women and girls. Many of the figures are double, back to back, some quadruple.

646. HEADS OF THE SAME DIVINITY, also adapted to be worn.

647. SCHOU, with both hands above his head, elevating the disk of the sun.

648. HEAD OF OSIRIS. — Fine work.

The principle of good. In his career, he symbolizes the eternal strife with evil and the final victory of good. Worship of other deities was apt to be local, that of him was universal.

649. Head of Apis.

650. Isis and her Sister Nepthys, the former distinguished by a throne on her head.

651, 652. Isis.

In most of these figures she is represented as nursing Horus, a very favorite subject.

653. Isis, Nepthys, and between them Horus.

654 to 656. Pasht, head of a lioness, rarely that of a cat, — the avenger of crime.

Statues of her, full size, of very dark stone, are frequent. A group of them in water color may be seen near the door.

657, 658. Ta-oer. — Head and body of a hippopotamus, with the feet of a lion.

846. Amun-ra, the chief god of Thebes; one of these figures is finely executed.

847. Probably of Ra, hawk-headed, seated.

848. Atum or Atmoo, the sun under the horizon.

Curious head-dress, in which the lotus and two tall shafts are prominent.

850. Unknown Divinities, one with large ears surrounded by lions, Pasht? — the other with the head of a rabbit.

851. A Goddess with a fish on her head.

818 to 833. Figures of Animals. — Of the monkey, ram (one with four heads), cat, bull (one tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the phœnix (830), hedgehog, scorpion, and calf.

872 to 884. The Mystic Eye (of Horus?), found in immense numbers in the tombs and elsewhere.

These are mostly adapted to be worn as amulets.

855. Eyes from Mummy Cases.

856. The Tat, formerly supposed to be the nilometer, emblem of stability.

892. Two Columns, one supporting the figure of a cat, the other the head of Athor.

894. A Scorpion with a woman's head and shoulders, a very remarkable figure.

896, 897. Objects Belonging to Necklaces.

898. Emblems representing the fastening of the belt.

900. Heads of Serpents.

901. Rosettes, perhaps for furniture.

903. Four Miniature Jars on a slab. Supposed to have been intended to hold paints, but a fracture shows the interior to be uncolored.

907. The Caps of Upper and Lower Egypt.

912. Porcelain Rings, various devices.

913, 914, 915. Rings in ivory, cornelian, and a hard red stone; parts of necklaces.

916. Flat Figures, sewn into mummy coverings.

On the circular stand are placed some objects selected for the beauty of their execution, or as being of especial interest. On the base are grouped various emblems.

932. Various Rings, two in gold; one of these in form common at the present day, the other is of an Etruscan pattern.

Three silver-mounted scarabæi, the hoops rather heavy, probably a later imitation of real Egyptian work, which can be seen in the bronze and delicate silver mounting of the rings by their side; in these the silver is oxidized. A ring, copper gilt, with head of Christ in red coral, is probably of Byzantine work. A scarab in its original gold setting, hoop of the ring lost.

926. Figure of Ra, sitting, in highly polished chrysolite; one of the child Horus in a hard yellow stone.

928. Six Figures of Isis, one of Thoth (this in fragments), are fine specimens of carving in lapis lazuli.

The expression on the faces of two of the figures of Isis is admirable.

934. THMEI or MA. — One of these figures is an exquisite bit of cutting in lapis lazuli. She wears her ostrich plume on her head. The goddess of truth.

At the final judgment the heart of the deceased was placed in one scale, and Thmei or her ostrich plume in the other, Thoth standing by to record the inclination of the balance.

940. FIGURES OF HAWKS in lapis lazuli.

On the base of the circular stand are the various emblems most commonly found wrapped up in the mummy coverings, in cornelian, lapis lazuli, and other stones.

941. THE HEART, symbolized by the vase which contained it after burial. It was accounted the seat of life.

943. THE MYSTIC EYE, OUTA.

No emblem is so universally found. Perhaps its most common signification would be best interpreted by the "All-seeing eye of God."* In astronomy it had the signification of the accomplishment of a period. Hence it became emblematic of the period of probation or justification of the soul in the regions below, and of its final resurrection. It had other meanings more recondite.

944. MINIATURE HEAD-RESTS, of hæmatite, emblematic of the eternal rest that awaits the "justified" soul.

945. TRIANGLES.

946. ANGLES OR SQUARES.

These two would seem to bear some analogy to masonic emblems. Probably, however, the one referred to their trinities, the other was a symbol of mystery or adoration.

947. THE TAT, emblem of stability.

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* See "Olive Leaf" for Dec. 13 and 27, for articles upon the "All-Seeing Eye," and upon Ancient Egyptian Prayers, by Prof. T. O. Paine, who has devoted much time to the study of objects in the Way Collection. Also a long roll hanging on the wall giving a copy of an ancient Egyptian Prayer inscribed on one of the scarabs, in Case 11, with a translation made by Prof. Paine and presented to the Museum.

893. THE PAPYRUS COLUMN, emblem probably of a happy, well-rounded life.

898. THE BUCKLE or fastening of the belt.

In the Book of the Dead directions are given to embalmers for the preparation of many of these emblems, as "to be washed with ankham flower water," etc., and for placing them on various parts of the body.

CASE NO. 13.—

OBJECTS IN GLASS AND PRECIOUS STONES.

The Egyptians manufactured both opaque and transparent glass. A variety of curious examples are here given; among them several beads formed of rods of glass fused together, then pressed into shape, making a mosaic of various colors.

1049. A curious HEAD OF AN ASIATIC.

1052. BEADS OF YELLOW, GREEN, AND BLUE GLASS of strange shape.

An almost unique collection of Arab coins in glass of the 10th century is added.

In this case also are placed some specimens of stone engraving; among others a small scarab in green jasper is a very remarkable piece of gem cutting. It bears the cartouch of Thothmes III, 1600 to 1500 B. C. A hawk crowned, representative of Ra, or a deified Pharaoh, is in the centre; on one side the cartouch; on the other, the solar disk with the uræus; beneath is a bird, probably the Phœnix or Bennou.

CASE NO. 14:—

TERRA COTTA LAMPS.

All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps, Minerva and Cupid (1086) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life eternal.

SECOND ROOM.

CASES A, C, AND D:—

ANTIQUITIES FROM CYPRUS.

1. LARGE AMPHORA, used to hold wine or oil. (On shelf.)
   The pointed base was stuck in the ground.
2. EARTHEN JAR, with Phœnician inscription.
3. Ditto.
4. LARGE AMPHORA. Coarse clay, ornamented with vertical and horizontal lines and circles.
   The pattern painted on one side of the neck is composed of a winged, diamond-shaped ornament and two circles.
5. GREEK AMPHORA, with twisted handles and cannellated body; remarkably beautiful shape.
6. AMPHORA, decorated with vertical, horizontal, and zigzag lines in red and black.
7. Ditto.
8. Ditto. Horizontal bands of black and red color.
   The upper zone is decorated with birds in black and red, separated by conventionalized trees.
9. Ditto. Spaces containing birds marked by vertical lines.
10. ŒNOCHOE. Round the neck are straight and zigzag lines in black and red. Animal-headed handle.
    The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion hunt as figured in Assyrian bas-reliefs.

11. ŒNOCHOE of yellow clay, with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side.
12. Ditto. Decorated with an animal of the deer species.
13. Ditto. Decorated with a bird in black and red.
14. SMALL PITCHER. Zone of birds. At base, leaves. Ornament at the top composed of lines crossing each other.
15, 18, 19. ŒNOCHOE. Horizontal black bands.
16. Ditto. Lip and neck adorned with black bands. The body is cannellated and painted black.
17. Ditto. Divided into spaces by circles formed of black lines. Circle and wheel patterns in intermediate spaces.
20. SMALL UNPAINTED ŒNOCHOE of red clay. Cannellated body.
21. Ditto. Large and small concentric circles and horizontal bands.
22. Ditto. Red clay, unpainted.
23 and 24. Ditto. Red clay. Horizontal black bands. Compressed trefoil lip.
25. ASCOS. Brown vertical bands around base.
26. FLASK of red clay with handle.
27. VERY ANCIENT PITCHER. (Assyrian?) Vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.
28. PITCHER with handle and spout at side. Yellow, red, and black bands and stripes.
29. WIDE-MOUTHED JAR, with side handles, much incrusted.
30. RED CLAY PITCHER. High handle.
31. RED CLAY ŒNOCHOE. Black horizontal stripes.
32. RED JUG. High handle.
33. JUG. Painted with concentric circles.
34. JUG with projecting spout. Yellowish clay.
35. JUG with handle across the orifice.
36. RED CLAY JUG, once painted.

37. Round Jar, with upright spout and double handle.
38. Pitcher. Small and dark-colored, with handle.
39. Small Œnochoe, painted red; very thin and light.
40. Ditto. Maroon color; black horizontal stripes.
41. Small Pitcher of Yellow Clay, with remains of paint.
42. Small Vase, without handles.
43. Ditto Œnochoe, with trefoil lip compressed. Brown bands and concentric circles.
44. Trefoil Lip and Handle. Alabastron shape.
45. Jug, Red, Painted Clay. Black bands, and lines on neck and body.
46. Small Gray Jar. Black bands and concentric circles.
47. Aryballos, or Pilgrim Bottle. Red clay, with double handle.
48. Small Amphora. Red, decorated with black lines.
49. Ditto. With three handles; yellow clay; black ornaments.
50. Bowl with two handles; ornamented with black lines.
51. Ditto. Red clay; long nose and handle.
52. Jug of Black Ware. Surface divided into compartments by indented lines in bands, which are filled with an incised willow pattern.
53. Black Pitcher. Ornamented with indented diagonal lines in dots, made by pressing a whip-cord into the clay, or rolling a small wheel upon it while soft.

54, 56, 57. Phœnician Bird-Shaped Pitchers.

55. Ditto. Ornamented with diagonal and vertical lines in red.
58. Ditto, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending.
59. Ditto, of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red.
60. Red Clay. Ornaments painted in black and red.
61. Tripus. Black and red lines.

62. Phœnician Kylix. Red and black lines inside and out. Fantastic birds in compartments.
63. Kylix (Greek?). Red clay. Brown concentric half circles, and bands of black round rim and upon handles.
64. Red Bowl, with spout open at top, moulded knobs on the rim.
65. Patera, of red clay, black concentric circles round the middle of centre inside; one black line round the rim.
66. Round Cup, with high handle, yellow clay. Red lines disposed in triangles.
67. Black ditto. Circles disposed horizontally, and dots in bands.
68. Saucer, of yellow clay. Black lines in circles.
69. Patera, of yellowish-red clay, painted like No. 65.
70. Bowl, covered with pipe-clay, with vertical and horizontal lines, dots, etc., painted upon it in a brown color.
71. Oxybaphon, of yellow clay, decorated with vertical horizontal, and zigzag lines in black.
72. Cup, of yellow clay, with a broad purple band round the rim.
73. Patera of ditto, decorated with small birds, triangles, and vertical lines in red.
74. Little Cup of ditto, with vertical bands in purple.
75. Red Patera. Black circles.
76. Patera, of yellow clay. Black lines.
77. Flat Cup, of ditto, with high handle. Zigzag lines round rim.
78. Round Bowl, painted with horizontal bands and concentric circles.
79. Ditto. Red clay. Black lines in a band round the inside. Ditto on rim; outside decorated with small concentric circles.
80. Small Oxybaphon. Decorated with a diamond-shaped pattern in black lines.
81. Small Round Jug, with three handles; ornamented with bands and stripes in red.

82. Small Jug. Greek. Ornament in relief about the neck.
83. Ditto.
84. Double Lekythos. Greek.
85. Small Red Jug, with spout and handle.
86. Ditto.
87. Two Cups, joined together, with one handle; yellow clay; ornamented with red lines.
88. Small Amphora. Fine red ware; horizontal bands, and circles.
89. Ditto. Œnochoe. Fine red ware; horizontal bands, and circles.
90. Ditto Jug. Fine red ware; horizontal bands, and circles.
91, 92. Ditto. Double handles, "Vaso a Tromba."
93, 94. Ditto. With one handle.
95, 98. Round-bottomed Jugs. Soft red ware; indented ornaments in white, consisting of zigzags and circular bands, made with a sharp pointed stick.
96. Ditto. Without handle; large neck; same style of ornament.
97. Ditto with high handle.
99. Aryballos. Same ware and style of ornament.
100, 101, 114, 116. Ditto. High handle; vertical and diagonal bands.
102. Ditto. Without handle.
103. Ditto, with two handles; rudely-shaped animals; same incised ornament.
104. Aryballos, with one handle; same ware and ornament.
105. Black Ware. Little pitcher; rudely-scratched ornament, consisting of circles, vertical, horizontal, and diagonal lines in bands.
106. Red Ware. Round short handle on rim.
107. Ditto. Like 105 in shape.
108. Ditto. High handle with knob and hole for suspending.
109. Ditto. With wide mouth.

110. Ditto. Like 105 and 107 in shape.
111. Ditto. Round with handle.
112. Oval-shaped Jar; high handle.
113. Round Red Bowl, decorated with zigzag lines.
115. Small Aryballos, with straight neck.
117. Small Phœnician Pitcher; with bird, neck-shaped nose.
118. Small Black Bowl, incised ornament in white, circles and a zigzag border.
119. Small Red Jug, ornamented with zigzags and lines in white.
120. Small Bowl, same ware and ornament.
121. Greek Lekythos, plain red ware.
122. Bowl, of red ware.
123. Ditto, painted brown. Two small flat handles.
124. Small Grayish-black Bowl.
125, 126, 128. Priest of Venus, with the dove in his hand. Calcareous stone.
127, 129. Statuette of a Seated Woman holding a Child upon her Knees. Cybele "κουροτροφος," Demeter and Atys.

Traditional type under which the Greeks represented the Telluric divinities as mother and nurse.

130. Phœnician Player on the Tambourine of terra cotta.
131. Very Small Rude Figure of terra cotta. Like 132 but with arms outstretched.
132. Ditto. Rude, arms at sides. Body like a tube. See 146, 137, 138, etc. etc.
133, 134, 135. Telluric Divinity. Half figure.
136. Phœnician Idol, representing the great Goddess of Cyprus, Aphrodite Astarte.
137. Phœnician Worshipper. Rude. Terra cotta.
138. Phœnician Player on the Tambourine.
139. Toy of terra cotta. Grotesque figure.
140. Shapeless Statuette of terra cotta.

141. TWO FIGURES supposed to be standing in a chariot. Terra cotta, and very rudely modelled.
142. PHŒNICIAN TOY. Horse with a jar on his back.
143. " " Little animal of terra cotta.
144. VOTIVE OFFERING. Bull's head, Apis.
145 A GODDESS OR PRIESTESS. Small figure, terra cotta.
146. STATUETTE of Terra Cotta. Same shape as 137 and 138.
147. PHŒNICIAN TOY.
148. " " A bird of Terra Cotta.
149. VASE. Shaped like a duck. Terra Cotta.
150. PHŒNICIAN TOY. Figure on horseback.
151. VASE. Shaped like a bull. (Apis.)
152. NURSING GODDESS. See No. 127.
153. TOY ANIMAL. Coarsely painted.
154. UNKNOWN OBJECT in stone.
155. MASK OF A BEARDED MAN. Colored red and black.
156. Ditto. Colored red and black.
157. RAM-SHAPED VASE.
158. TOY. A TERRA COTTA SHIELD.
159. TOY. A TERRA COTTA BELL.
160 and 161. TERRA COTTA LAMPS, of a very primitive character.

Similar lamps are made at the present time by the South Sea Islanders.

162. TOY. A TERRA COTTA CHARIOT.
163 and 164. EGYPTIAN OSIRIDE FIGURES, of vitrified earth.
165. PRIEST OF VENUS. Calcareous stone.
166. LARGE HEAD made of calcareous stone. Egyptian type. (Shelf.)
167. STONE STATUE AND DETACHED HEAD, representing a priest of Venus holding the sacred dove in his hand. Roman type. (Shelf.)
168. STONE HEAD of a King of Cyprus. Asiatic type. (Shelf.)
169. WARRIOR'S HEAD, of same stone. (Shelf.)
170. HEAD. Of same stone. Asiatic type. (Shelf.)
171. TERRA COTTA HEAD. Cybele? (Shelf.)
172. Ditto.

173. Stone Head. (Shelf.)
174. Colossal Head. Greek type. (Shelf.)
175, 176, 177. Small Stone Heads.
178. Half Figure playing on a double pipe: Egyptian type.
179. A Priest of Venus in calcareous stone.
180. Marble Head. Greek.
181. Head of a Telluric Divinity in calcareous stone.
182 and 183. Small Head of a Warrior " "
184 and 185. Small Roman Heads.
186. Priest of Venus. Calcareous stone.
187. Stone Head. Wears a Phrygian cap.
188. Head of Cybele or Juno.
189. Lower Half of the Statuette of a Goddess in Parian marble.
190. Small Stone Head.
191. Lion's Head. In marble. Greek.
192. Head. Roman type.
193. Crowned Stone Head.
194. Small Head. Egyptian type.
195. Ditto.
196. Stone. Fragment of a figure.
197 and 198. Small Stone Heads.

The long nose is a characteristic of the modern inhabitants of Cyprus.

199, 200. Stone Heads of Warriors. Cyprian.
201. Large Stone Head. Asiatic type.
202. Small Stone Head.
203. Headless Statuette of a Priest.
204. Seated Figure.
205. Animal, in calcareous stone.
206. Limestone Jar.
207 and 208. Stone Alabastrons.
209. Two Stone Platters and Cones.
210. Bronze Stand of a Candelabrum.
211. Bronze Lamp, with a gryphon-headed handle.

Small heads and fragments in terra cotta. Greek.

212. STATUETTE OF CYBELE, OR GAEA (Mother Earth).
213–224. CROWNED HEADS OF APHRODITE, OR THE SYRIAN GODDESS.
225. Ditto. UPPER HALF OF FIGURE.
226. Ditto. HEAD.
227, 8, and 9, and 230. THE GODDESS OF SILENCE, as indicated by the bandage over the mouth.

Angerona, the Roman Goddess of Silence, was thus represented.

231. FEMALE HEAD.
232. STATUETTE, upper half, like 212.
233. GAEA, half of statuette.
234. FEMALE HEAD.
235. Ditto. Wears the modius.
236. MASK.
237. HORSE'S HEAD, very fine. Style of the Parthenon marbles.
238. HEADLESS STATUETTE of great beauty.
239. HEAD.
240. ACROTERION; architectural ornament placed on temple roofs.
241. CHARMING HEAD, draped like the Pudicitia of the Vatican.
242. SMALL HEAD.
243. Ditto. Resembles Vespasian.
244. ARM AND BREAST IN RELIEF. Fragment.
245. SMALL HEAD.
246. Ditto.
247, 8, and 9. SMALL HEADS.
250. FRAGMENT, with remains of color.
251. FEMALE HEAD.
252–347. LAMPS of terra cotta.
347. One hundred and nine objects in bronze, consisting of spear heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ. Two objects in silver.

No. 348, A. Weights, cylinders (used by the Assyrians as signet rings), a button, etc. etc.

No. 349, A. Egyptian and Phœnician amulets.

349. Fifty-one Pieces of Ancient Glass, including,—

13 Lachrymatories.
14 Glass Cups.
16 Bottles, without handles.
5 Bottles, with handles.
2 Pateræ.
1 Flat Round Plate.

CASES B and a portion of C :—

A collection of Græco-Italian fictile painted vases, found by Alessandro Castellani in Etruscan and Campanian Tombs. Loaned by T. G. Appleton, Esq.

PREHISTORIC.

359, 360, and 361, Three Small Vases of black and brownish earth from the prehistoric Lacustrian habitations of Southern Italy.

ASIATIC. FIRST EPOCH, 700–500 B. C.

362. Aryballos, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

363. Amphora. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

364. Œnochoe. Zone of animals and open flowers painted in black and reddish brown. Found at Capua.

365. Kalpis.

Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

366. URN, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apalia.

367. URN, with two closed and two open handles of fantastic forms decorated with red and brown geometrically disposed lines. Found at Canosa.

368. SMALL COLUM, of strange shape, with geometrical decorations in red and brown. Found at Canosa.

369. URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

370. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

371. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mœnads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

371, B. BACCHIC AMPHORA. Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mœnads and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

372. BACCHIC AMPHORA. Black figures adorned with white and violet tones. Mœnad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

373. AMPHORA FROM NOLA. Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

374. KALPIS. Very fine.

A seated woman (Penelope?) is occupied in taking jewels from a casket which she holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

375. AMPHORA PELICE. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch. Alcibiades. X. Found at Capua.

376. AMPHORA. A Satyr carrying Silenus on his shoulders, followed by another Satyr, who seizes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

377. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the Cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same subject at the back. Letters illegible. Found at Capua.

378. SKYPHOS. Two Satyrs and four Mœnads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.

379. KANTHAROS. Decorated with a wreath of laurel. Found at Capua.

380. OXYBAPHON. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia. (Top of Case.)

381. ŒNOCHOE. Black, with a very lustrous glaze. Found at Nola.

382. SMALL ŒNOCHOE. Cannellated, and covered with a very beautiful black glaze. Found at Cuma.

383. AMPHORA PELICE. Imitation of the style of the second epoch. Subject: Pasiphæ between two bulls. Same subject repeated at back. (Case B)

FOURTH EPOCH. VASES FROM APULIA, 200-00 B. C.

384. ŒNOCHOE. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.

385. ARYBALLOS. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

386. AMPHORA PELICE. Black. A winged and seated genius is painted upon it. Found at Gnatia. (Case B.)

387. KANTHAROS, with knotted handles. Black and cannellated. Decorated with garland and yellow palmettos. Found at Gnatia.

388. ŒNOCHOE. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

389. ARYBALLOS.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mœnads and a Satyr are painted on the border. Found at Ruvo.

390. KANTHAROS. Bacchus seated, holding the Thyrsus. At the back a running Mœnad. Found at Canosa.

391. SMALL URN, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mœnad. Found at Ruvo.

392. VERY LARGE PATERA with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.

392, A. LARGE PATERA, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palmetto leaves. Red on black. Found at (?)

393. LARGE KRATER. Dionysus in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mœnad and a Satyr. At the back three Ephebes wrapped in their peplums. Found at Ruvo.

394. LARGE AMPHORA, with columnar handles. A woman offers a basket of fruit and wine to two young heroes who are seated (the Dioscuri?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebes wrapped in their mantles. Found at Canosa. (Top of Case.)

395. AMPHORA. Subject, Bacchus and a Mœnad. At the back are two Ephebes. The top is decorated with garlands of ivy. Found at (?)

396. Lamp-shaped Jar of black ware. On the top is a genius riding on a panther. Subject in relief. Found at (?)

397. Small Kantharos. Imitation style of the second epoch. Found at (?)

414. Skyphos. Black with red lines around the upper part and ornaments at base.

415. Kantharos. Apulian. (Like No. 390 in the Appleton Collection found at Canosa.) On one side Mercury is represented, on the other Minerva.

416. Skyphos. (Like 378 of Appleton Collection found at Capua.)

417. Small Apulian Amphora. Black ornaments on a red ground.

418. Do. Black figures and ornaments on a yellowish ground. A quadriga.

419. Do.

420. Prochoos. Apulian. White, yellow, and red ornaments on a black ground.

421. Cup, with two handles. Decorated with laurel leaves. Red on black.

422. A Round Jar, of brown terra cotta, with a cover. The ornaments upon it are rudely scratched with a sharp point.

423. Kylix. Black.

424. Amphora. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.

425. Apulian Amphora, or Vase a Tromba. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying genius looks.

426. Small Fictile Vase of Black Ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.

427. Small Amphora. Second period. Figures black on a red ground. Bacchic subject.

428. Small Lekythos. Subject, Bacchus in a chariot, pre-

ceded by a Faun. Figures black on a red ground. Second style.

429. Small Lekythos. Subject, a Faun and a Mœnad.

430. Small Jar of elegant form, with knotted handle and ribbed body, once gilded.

431 and 432. Two Kraters. Apulian. Red figures on a black ground. Laurel wreaths under the rim.

438. Large Œnochoe. Red figures on a black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing.

496. Archaic Greek Œnochoe. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. (Case B.)

ANCIENT GLASS.

349. Fifty-one specimens found at Cyprus. (Case D.)

412 and 413. Two Small Greek Amphora, of opaque colored glass.

544. Case F contains several hundred fragments of antique colored glass brought from Rome. (Loaned by Mr. Gaffield.)

545. A volume of beautifully colored drawings of antique glass in the collection of M. Charvet at Paris. (Case G.)

GERMAN AND VENETIAN GLASS.

493. A box containing four pieces of finely engraved glass. German? (Case E.)

546. A bowl with ornaments colored, gilded, and in relief, bought at Prince Napoleon's sale. (Case E.)

475–492. 18 pieces of old Venetian glass. (Case E.)

494. An old Venetian drinking glass.

MAJOLICA.

02. Majolica Plate. Subject, a woman with a drawn sword, about to slay a sleeping man. In the sky

a deity in a chariot drawn by Griffins. No mark. Attributed to Francisco Xanto. Hung on the wall.

403. Majolica Marriage Plate, with portrait and inscription. Iridescent glaze. No mark. Hung on the wall.

404. Do. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Hung on the wall.

405. Do. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.)

406. Hispano-Moorish Ware. Iridescent glaze. Hung on the wall.

407. Majolica Bowl. Yellow ground, and lines, with green ornaments. On the screen.

408. Majolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Hung on the wall.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon, at Paris.

409 and 410. Majolica Bottles (Gourdes), with richly ornamented handles and stoppers. Orazio Fontana, 1540. Hung on the wall.

A wood-cut of one of these bottles is given in Burty's "Chefs d'œuvre des Arts Industriels," p. 84. £125 was paid for a majolica bowl by this artist at Prince Napoleon's sale.

434 and 435. A Pair of Majolica Spezieria (apothecary) jars. Dated 1620. On a shelf.

436. Majolica Plate, with arabesque border. In centre a stag hunt. No Mark. Italian. On the screen.

437. Majolica Spezieria Jar. On the shelf.

466. A Majolica Bowl.

466–70. Four Plates of Abruzzi Ware (on screen). Two plaques of old Delft ware. (Case E.)

410, A. Dish. Bernard Palissy; born 1510, died 1580. Imitation. On screen.

410, B. Benitier (for Holy Water), from a church at Bordeaux. On the wall.

OBJECTS IN WOOD.

411. Two Negro Boys; colored and gilded. Venetian.

411, A. Statuette of King Arthur of England. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver. (Case F.)

411, B. An Italian Chest, or Cassone, of carved oak, 16th century.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

547. An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba.

499. Box-Wood Cross. Open-work carving. Byzantine. (Case F.)

506. Persian Mirror Case. (Case F.)

OBJECTS IN IVORY.

498. Madonna and Child. Ivory statuette. Beginning of XIVth century. School of Giovanni Pisano. (Case F.)

517. An Eraser XVth century. Italian. In illuminated MSS a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred. (Case F.)

TAPESTRIES.

350. Gobelin Tapestry of the XVIIth century, representing France crowned by Victory and attended by Minerva. The female figure to the

left represents a conquered kingdom. The two to the left are prisoners. Signed, I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the XVth century by Jean Gobelin, a native of Rheims. In 1662, Louis XIV and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter [born 1619, died 1690] was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich frame-work of fruits and flowers designed by Baptiste Monnoyer. Temporarily placed in the Egyptian Room.

548, 549, 560. THREE SPLENDID SPECIMENS OF GOBELIN TAPESTRY, formerly in the château at Neuilly. (Two are hung in the second room, the third is in the picture gallery of the Athenæum. See Preface, p. 17.)

EMBROIDERY.

PILLOW CASE of fine needle-work, embroidered in colored silks. Purchased at Venice. (Case E.)
JAPANESE NEEDLE-WORK. (Case H.)

CASE F.

OBJECTS IN BRONZE.

502. FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. XVth century.

504. BRONZE PLAQUE. Half figure of a woman. Modern imitation of a XIVth century. Italian work.

505. MEDAL. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head, *Sig. Pand. de Malatestis pro Ecclesiæ Capitaneus.* Reverse. A castle. Inscribed, *Castellum Sismondum Ariminense.* MCCCCXLVI.

506. Do. Obverse, with profile head and this inscription: *Sig. Pand Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

507. Do. Profile head of Isotta da Rimini. *Isotte Arimiensi forma et virtute Italiae decori opus Matthei de Pastis,* MCCCCXLVI.

510. Do. Portrait of Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

511. Do. Portrait of the Turkish Sultan, 1481. Reverse. The Sultan on horseback.

512. Do. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

513. Do. Antonio's Marescotto of Ferrara. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle.

514. Do. Portrait of F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

216. A Bronze Lamp. Early Christian.

508. Do. Profile head of Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

509. Portrait of the Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

PICTURES.

353 and 354. L'Aller et le Retour du Marché — François Boucher. Born 1704, died 1770. Presented by the heirs of the late Peter Parker, Esq.

355. Elijah Fed by the Ravens. — Allston. Born 1779, died 1843. Presented by Mrs. S. Hooper and Miss Hooper.

356. Portrait of John Harris, Esq. By W. Allston. Painted when they were classmates at Cambridge. Presented by Miss Harris.

536. A Dutch Fair (Kermesse). Attributed to Paul Bril, born in 1554, died 1626.

537. The Ferry. By Alexandre Keerinckx or Kerrinckx, born at Utrecht in 1590, died in 1646. Presented by the children of the late I. P. Blanchard, Esq.

CARTOON.

538. Christ the Hope and Support of the Afflicted. Paul Delaroche. See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches) which was purchased at the sale of his works at Paris in 1857 for $1,550, and is now in the Belmont Gallery at New York. At the time of his death, Delaroche had commenced to put the composition upon canvas, figures life size.

STATUES.

541. The First Inspiration of Columbus. By Giulio Monteverde da Genova. Presented by A. P. Chamberlaine. Temporarily placed in the vestibule of the Athenæum.

541. Hebe and Ganymede. By Thomas Crawford. Presented by C. C. Perkins. Temporarily placed in the reading room of the Athenæum.

CASTS.

543. The Eleusis Bas Relief. Ceres, Proserpine, and Triptolemus. Presented by C. C. Perkins. Temporarily placed in the first room.

520. St. George and the Dragon. From the Pedestal of the statue of St. George at W. San Michale, Florence. Donatello.

521. MADONNA AND CHILD. Mino da Fiesole.

522. THE ANNUNCIATION, from the Tabernacle at Or San Michele. Andrea Orcagna.

523. THE MARRIAGE OF THE VIRGIN. From ditto. By ditto.

524. BAS RELIEF, from a pulpit at Prato. Donatello.

525. PERSEUS AND ANDROMEDA. From the Pedestal of the statue of Perseus at Florence. Benvenuto Cellini.

526. BAS RELIEF. From the door of the Sacristy at Florence. Luca Della Robbia.

527. TRIAL PLATE made in competition with Brunelleschi. The Sacrifice of Isaac. Lorenzo Ghiberti.

528. BAS RELIEF from the frieze of a tomb in the church of Santa Trinita at Florence. Giuliano da Sangallo.

529. BAS RELIEF, representing the miraculous restoration of a child to life, from the Cassa di San Zenobio in the Duomo at Florence. (3 pieces.) Lorenzo Ghiberti.

530. SINGING BOYS. Bas-relief made for an organ balustrade in the Duomo at Florence. Luca della Robbia.

534. TERRA COTTA. Subject, St. John. Sixteenth century.

ROBBIA WARE.

518. MADONNA AND CHILD. Luca della Robbia. Bought from the Campana Collection at Rome.

519. THE VIRGIN ADORING THE INFANT JESUS. St. Joseph leans upon a staff in contemplation. Andrea della Robbia.

357. ADORING MADONNA. Modern imitation of Della Robbia ware. Presented by Rev. Mr. Washburne.

ARMOR.

411, C. TWENTY-EIGHT PIECES OF ORIENTAL ARMOR. The damascene work (steel inlaid with precious

metals) upon many of these exquisite examples of Eastern skill is of the utmost beauty. Also a Toledo rapier with inlaid hilt, and an Italian crossbow. (Hanging on the wall.)

CABINETS.

400. LARGE BOULE CABINET. Seventeenth century. Italian.

At the close of the sixteenth century carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetrie, Intarsia), marbles and other stones; or metal on wood or tortoise shell, called Boule or Buhl after Boule, who brought this sort of work to perfection in France under Louis XIV.

401. EBONY CABINET inlaid with colored marbles. Sixteenth century. Italian.

561. SMALL BOULE CABINET, decorated with ornaments in brass. Italian.

MISCELLANEOUS OBJECTS.

535. SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. (Case E.)

503. SMALL SILVER PLAQUE from the outside of a missal. Saint praying. Repoussé work. (Case F.)

501. PIECE OF STUCCO ORNAMENT from the Alhambra. (Case F.)

501, A. TWO COPPER RINGS. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch. (Case F.)

501, B. SPECIMEN OF PAPER USED IN THE ENGLISH RECORDS from a volume of Bordeaux wine-accounts, A. D. 1326. Presented by C. A. Cole, Esq. (Case F.)

MANUSCRIPTS. (CASE F.)

531 and 532. TWO ARABIC MSS. portions of the Koran Purchased at Broussa in 1829.

495. Choir Book of the XIV Century. Italian.
532, 533, 534. Three Small Illuminated Books, Italian, XV and XVI centuries.

PHOTOGRAPHS.

Ten Volumes of photographs of Roman ruins, statues, mosaics, frescoes, &c. &c., presented by Geo. B. Emerson. Kept in Library of Athenæum.

COINS.

540. 1 Gold Alexander (Case F).

541. A Large Number of Copper Coins found in the island of Cyprus. (Case A.)

MODERN MAJOLICA.

542. Vase. Imitation of ancient Persian faïence, made by Léon Parvillée of Paris. Presented by Geo. W. Wales, Esq.

543. Salt Cellar. Copy of a piece of Henri Deux ware, made at Oiron, France. Minton. Presented by Geo. W. Wales, Esq. (Case E.)

PORCELAIN.

544. Plate. "Pâte sur pâte," designed and decorated by Solon, at the Minton Works, Stoke upon Trent. Presented by Geo. W. Wales, Esq.

CASE G:—

1–14. Rare and Beautiful Objects in Jade (Lapis nephriticus), one of the hardest substances known, found in the beds of rivers and rock cleavages.

The large, deep-green cup probably cost the workman the labor of thirty years of his life. Such cups are made in China as presents to government officials on retiring from office, and are never intended for sale

15. JAPANESE CRYSTAL BALL, of unusual size. Loaned by Mr. Thomas Gaffield.
16. JAPANESE CRYSTAL BALL. Loaned by Mr. John Heard.
17. LUMP OF ROCK CRYSTAL. Presented by the Japanese Government to Captain Crowell and loaned by that gentleman to the Museum,
18. NECKLACE, BROOCH, AND EARRINGS of rock crystal. Japanese. Loaned by Mr. Thos. Gaffield.
19. SILVER BASKET, enamelled. Chinese. Loaned by Mr. John Heard.
20, 21, 22. DRAGON-HEADED LION INCENSE BURNER; a duck, a jar, and a small cup. Chinese, *clōisonne* enamel. Loaned by Mr. John Heard.
23. AN ELEPHANT INCENSE BURNER. Chinese, *cloisonné* enamel. (Top of small cabinet.) Loaned by Mr. J. Heard.
24, 25, and 26. LARGE JAR, porcelain; and two very fine old *cloisonné* enamel jars, Chinese. (On brackets.) Loaned by Mr. Heard.

CASE H:—

1. JAR OF BLUE PORCELAIN, with a red dragon creeping around it; very rare. Chinese. Loaned by Mr. J. Heard.
2. INCENSE BURNER. Chinese. Loaned by Mr. John Heard.
3. TWO RABBITS in bronze. Chinese. Loaned by Mr. J. Heard.

4 and 5. SPECIMENS OF JAPANESE NEEDLEWORK,

6. SPECIMENS OF JAPANESE PAPER,
7. JAPANESE DAILY NEWSPAPER,
8. JAPANESE SLIPPERS,

and 10. JAPANESE SWORD AND DAGGER,

11. Japanese Medicine Case,
12. Japanese Buttons,
13. Japanese Fan,
14. Japanese Gold Lacquer Box with the Emperor's crest,
15. Japanese Silver Cat,
16. Japanese Writing Case,
17, 18, and 19. Three Ivory Figures, &c., &c., Loaned by Mr. Gilbert Attwood.

FOURTH CATALOGUE

OF THE

Collection of Ancient and Modern

WORKS OF ART,

GIVEN OR LOANED

TO THE TRUSTEES

OF THE

MUSEUM OF FINE ARTS, AT BOSTON,

NOW ON

Exhibition in the Picture Gallery of the Athenæum.

BOSTON:
ALFRED MUDGE & SON, PRINTERS, No. 34 SCHOOL STREET.
1874.

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16575
The Boston Athenæum
Dec. 1, 74.

PREFACE.

THE collection herein catalogued is composed of Works of Art given or loaned to the Trustees of the Museum of Fine Arts. It contains a series of objects which illustrate a wide range of artistic activity in point of time and use of material, including a very valuable collection of Egyptian antiquities, and many specimens of ancient and modern glass, bronze and pottery, Græco-Italian vases, Italian Majolica, Venetian glass, illuminated manuscripts, tapestry, and pictures; and forms an artistic microcosm, well calculated to teach the visitor something of the character and quality of the art-industry of many nations during a long period of the world's history.

The collection of Egyptian antiquities arranged in the first room at the Athenæum was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, between the years 1828 and 1833. After his death it was offered for sale by his son, and exhibited in the Crystal Palace at Sydenham until 1871, when it was purchased by Samuel A. Way, of this city, whose son, Mr. C. Granville Way, presented it to the Museum in June, 1872.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, and one of the most eminent of living Egyptologists, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes: The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illus-

trative of the arts, manners, and civilization, and of the Pantheon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would have gladly purchased before it was provided with Egyptian antiquities of the smaller kind." A complete catalogue of the objects in the collection is now in process of preparation. The one here printed is only intended to supply a present need, by pointing out the most interesting objects to visitors.

The following notes upon Egyptian chronology are intended to facilitate their researches: —

The broad divisions of Egyptian History are three : namely, those of the Ancient, the Middle, and the New Empires. During these three periods, Egypt, according to the tables of Manetho, a priest of Sebennytus and the father of Egyptian chronology, was ruled by thirty dynasties of kings, many of whom were, without doubt, contemporaries. The date of the reign of Menes, the first king who united Upper and Lower Egypt under one sceptre, is a matter of conjecture. Egyptologists vary in their estimates from 5000 B. C. to 3600 B. C. Tradition ascribes to him great works; but no monumental record, save a royal cartouch here and there, is found of him or his immediate successors.

The kings of the IV dynasty are celebrated as the builders of the pyramids, 4000 to 3000 B. C. None of the art of that day, excepting possibly one piece of stone cut in relief (Case 2, No. 214), is to be found in this collection. Those who have seen at Boulaq the wonderfully fine bas-reliefs and pieces of statuary in stone and wood, recently brought to light by the excavations of M. Mariette at Memphis, and in its neighborhood, know that for truth and simplicity the art of the pyramid builders has never been equalled in later days.

With the XVIII dynasty, history begins to take form, dates can be approximately ascertained, and the monumental records again become of importance.

Later scholars agree to place the beginning of the XIX dynasty between 1464 and 1409 B. C. This was the period of Egypt's greatest magnificence, when arts and literature alike flourished. The extent and grandeur of the temples then built, the colossal size of the statues, the vivid paintings of the tombs, the lavish pouring out of wealth in every form of art, mark it as an epoch for the world's wonder.

It is to this period probably that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It may be interesting to bear in mind that Moses was brought up at court under the third king of this dynasty, Rameses II, and that the Exodus took place during the reign of the fourth.

While some portions of this collection date from the XVIII dynasty, many from the XIX, and others must be ascribed to the succeeding Egyptian dynasties, some show the influence of Greek and Roman art. Even under the Ptolemies and Cæsars, who followed Alexander's conquest (331 B. C.), the old civilization survived. The old religion continued to be practised until it was finally overthrown by the last edict of the Emperor Theodosius in 390 A. D. These successive changes are well illustrated by the terra cotta lamps in the Hay Collection. The Egyptian divinities upon the oldest in the series give place to Greek and Roman gods, and these in their turn to Christian inscriptions and monograms. See Nos. 1092, 1086, and 1090. No. 1085, with the Tau cross (the Egyptian symbol of life) and the Latin cross united, is peculiarly interesting as illustrating the influence of Egyptian mythology and art in the early Christian church of Alexandria during the first four centuries of our era.

The almost unique series of Egypto-Arabic glass coins in the adjoining case (No. 1099). which date from the tenth century of our era, remind us that Egypt was finally conquered by the followers of Mahomet, A. D. 622.

The antiquities from Cyprus, which were sent to this country by General L. Cesnola, U. S. Consul at Cyprus, are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs), and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient. It comes next in date to that made by a people of the Stone Age, perhaps 2000 years B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 B. C., after they had been twice covered with lava, under which prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery is for the most part Phœnician. The Phœnicians, who were the great merchants of antiquity, carried an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system or ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzags, simple and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. See Nos. 4, 6, 7, 15, 52, 95, 96, etc. Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl (see Nos. 13, 73, etc.), and conventional plant forms are painted (see No. 14). The animal forms (Nos. 10, 11, 12), instead of being, as in the older examples, straight-lined, angu-

lar, and thin, are rounded in outline and full in form, though very rude in execution. The design upon the Œnochoe, No. 10, a hunter in a chariot, seems copied from an Assyrian bas-relief.

Taken as a whole, the pottery from Cyprus represents a very ancient art-system. Whether single examples are a little earlier or later in date is a matter of small importance. An old style is never immediately supplanted by a new one, but lingers on through the strength of stylistic tradition. With the painted vases of the Appleton Collection (Case B) they illustrate ancient Keramic art from 1000 to 100 B. C.

Before speaking of painted vases, it may be well to premise that in the first half of the last century it was customary to regard those found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna-Græcia and Sicily, Winckelmann declared them to be Greek. After this, the names of Italo-Græco and Siculo-Græco were applied to them according to the locality where they were found; while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828, by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style, and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek directions. This conclucion applies not only to the Vulci vases, but also to all those found in the cemeteries of other Italian cities not of Hellenic origin. Certain kinds of vases, as, for instance, those of black ware ornamented with figures in relief, which are found only in Italy and especially at Chiusi; those adorned with representations of Etruscan deities,

and with emblems and symbols connected with the worship of Bacchus as god of the infernal regions, and those inferior copies of Greek originals, evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works; but with these exceptions the painted vases found in Etruria are of undoubted Greek origin.

Something may here be said about the names and uses to which earthenware vessels were applied in antiquity, with the understanding that these names are not, in all cases, applied with absolute certainty. For purposes of classification, the following division into six classes may be taken as resting on good authority: —

1. Amphora, Pithos, Pelice, and Stamnos, — large vases for holding wine, oil, figs, and honey.

2. Hydria and Kalpis, vases for carrying water.

3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.

4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.

5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.

6. Lekythos, Alabastron, Askos, Bombylios, Aryballos, and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus Collections, as, for instance, —

Amphora, Nos. 1, 4, 5, 6, and 7; 363, 370, and 371, etc. etc.
Kalpis, Nos. 365 and 374.
Œnochoe, Nos. 10, 11, 12, 381, and 382.
Prochoos, No. 420.
Oxybaphon, No. 380.
Krater, No. 393.
Kylix, No. 377.
Kantharos, Nos. 379 and 390.
Lekythos, Nos. 207 and 208 (of stone), 121.
Skyphos, No. 378.
Aryballos, Nos. 362 and 389.
Ascos, No. 25.

Patera, Nos. 382 and 392 A.

Tripus, No. 61.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesseræ," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysius, or Bacchus, was the husband of the Eleusinian Ceres, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panatheniac festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or being unglazed are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave chamber. The subjects represented upon them are divisible into two great categories: namely, mythic, embracing the whole cycle of Greek mythology; and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay, of a bright red color, which they heightened by a varnish mixed with red. Before using this varnish they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones; or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay. Before doing this, they marked out the general outlines and the contours of limbs, muscles, and draperies, with a sharp instrument, and then went over them with a brush filled with

dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added by the vase painters of the latest period, after the vessel had been twice burnt in the furnace.

The Appleton Collection contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 359, 360, and 361). These vases are similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines, incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is handmade, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fashioned upon it was called the daughter of the wheel. The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part, they were made at Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds, disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. See Appleton Collection, Nos. 362–369.

The vases of the second epoch are adorned with figures painted in a black pigment upon a red background. The figures are disposed in Indian file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is for the most part mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases, this style and the succeeding were mixed; but when this is the case, the black figures are treated archaically according to traditional stylistic laws. See Appleton Coll., Nos. 370–372.

The vases of the third epoch, which extends from about

400 to 200 B. C., are the finest. The subjects illustrate Greek mythology and epic poetry. The figures, which are red upon a black ground, are of the purest outline, and show the highest technical skill. See Appleton Coll., Nos. 373–383.

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. See Cases B and C. They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. See Appleton Coll., Nos. 384–395.

Among the most interesting objects in the Cyprus Collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidization, through contact with earth of a certain quality during many centuries. Oxidization, which gradually destroys such hard substances as glass and metal (see the bronze weapons, implements, mirror, etc. etc., in Case D), has no power over terra cotta (see the beautiful Greek fragments of statuettes in this same case, Nos. 212–251, which are as perfect as if made yesterday). Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one from the Parthenon marbles in style and spirit.

In Case A we would particularly call attention to the statuette, in calcareous stone, of a female figure holding a child in her arms, No. 152, repeated in the terra cotta, No. 133. Many such figures have been found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude little terra cotta idol in Case C, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucian also says that terra cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group, No. 152 (Case A), is one of many

repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such goddesses were called κουροτροφοι, *i. e.* nursing goddesses. A certain number of divinities were so regarded, as, for instance, Demeter, Gaea, and the great goddess of Cyprus (Venus Astarte), who seems to have been a combination of the Greek and Oriental conception of Aphrodite. This group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely-shaped and, in some instances, gaudily-painted toys (see Nos. 142, 143, 147). It has been suggested that mothers placed these playthings in their children's graves.

The stone heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

Having now pointed out some of the most interesting objects of ancient art in the Museum, we would say a few words about those of modern art. Among these none are better worthy of attention than the six Majolica plates and the two very beautiful bottles (see Nos. 402, 3, 4, 5, 6, 8, 9, 10, placed on the wall and on the top of one of the cabinets). No. 406, which is what is called Hispano-Moorish ware, brings us to the origin of this beautiful art-manufacture. The Moorish potters were established in the island of Majorca (whence the Tuscan name Majolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze. They adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Majolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the names of pietra or terra di Faenza,

whence the French derived the name of "faïence," which they applied to it. Unlike porcelain it is made of common earth, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous (leaden) composition was called "Mezza Majolica." Thanks to the patronage of the Dukes of Urbino, the Majolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful iridescent glaze; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 408 (signed and dated 1532) is an example; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter, No. 405 (subject, the Triumph of Bacchus); and the two richly adorned and painted bottles (gourdes), Nos. 409 and 410, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Majolica of Urbino and Castel Durante (whence the name Raphael-ware, often give to it), may have arisen from the fact that some of the designs were taken from his works; or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Majolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510.

The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Majolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 436 and 467, probably of Florentine manufacture.

No. 403 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates, lovers caused the portraits of their betrothed to be painted, with such inscription as "Camilla bella," "Lucia diva," etc. etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor he devoted himself to the discovery of a hard enamel which would give terra cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true feeling of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by keeping color in his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his pallet, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried this abuse still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by Nos. 518, a "Madonna and Child" attributed to Lucca, and 519, the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is

a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither. A cast of one of Lucca's most celebrated works in marble will be found among those of other great Tuscan masters at the end of the room: namely, the "Singing Boys," No. 530, one of a series of reliefs in marble, made for the balustrade of the Cantoria (organ loft) in the Duomo at Florence. For excellence of composition, and simple, unpretending truth to nature, this group of choristers is worthy of the highest praise. So earnestly do they sing, and so perfectly is the character of each voice conveyed by the facial expression, that like Dante, when he looked upon these celestial bas-reliefs which surpassed the works of Polyclete (Purgatorio, X Canto), we are in doubt whether we do not hear as well as see, —

" . . . . á duo miei sensi.
Facea dicer l' un No, l'altro Si canta."

The other casts on either side of this relief are of works by celebrated Tuscan sculptors of the fifteenth and sixteenth centuries, from Orcagna to Benvenuto Cellini.

In Case F will be found some bronze medals by the great Italian medallists of the fifteenth century. Vittor Pisano, commonly called Pisanello, a native of Verona (1380–1447), who attained great eminence as a painter, revived the forgotten art of the medallists, and founded a school which was continued by his eminent countryman, Matteo de' Pasti, and by Sperandio of Mantua. They modelled the profile heads of illustrious men and women of their time with unsurpassed delicacy and truth, giving every varying plane of facial surface in a small compass, and working out the accessories with the utmost technical accuracy. The ornaments, inscriptions, and devices of all these medals are models of skilful and tasteful treatment; the bronze is of the finest quality and the most perfect color ; and the reverses are adorned with low reliefs of admirable workmanship. Both

Pisanello (who liked to foreshorten figures) and Sperandio frequently introduced horsemen on the reverses of their medals. See No. 509 and No. 510, where a knight is praying before a cross by the wayside, while his companion awaits him on horseback. Much the finest medal in this case is that by Matteo de' Pasti, of the famous Isotta da Rimini (No. 507), the mistress of Pandolfo Malatesta, Lord of Rimini. The elephant (see the reverse of this medal) is the crest of the Malatestas. The two of Pandolfo Malatesta (Nos. 505 and 506), that of Lionello d'Este (508 by Pisanello), and that of the Greek emperor, John Palæologus (No. 509), who came to Florence in the year 1439 to attend the great Council convoked by Pope Eugenius IV to heal the schism between the Greek and Latin Churches, are other excellent examples.

The three magnificent specimens of Gobelin tapestry loaned to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the château at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The warehouse in which they were stored stood in the very centre of the burnt district. This is really a matter for great congratulation, as it may be safely said that nothing comparable to them of their kind exists on this side the Atlantic. The dimensions of the two largest are 20x12, the third is 15x12. They represent Summer, Autumn, and Winter. The picturesque costumes of the figures, some of which are nearly life-size ; the landscape backgrounds, made up of hills, trees, castles, and sky ; the exquisite borders enriched with gold thread, and the fine texture of the fabric, make these woven pictures, whose tones are softened and harmonized by time, equally precious, whether regarded as examples of the designer's or workman's skill. We should suppose them to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries "*de haute lisse*," *i. e.* wrought on the upright or vertical frame which

was substituted for the Saracenic low or horizontal frame (called "*basse lisse*") by the Flemish and French artisans in the XIV century.

The question as to how far such textile fabrics are the work of the hand is so often asked that an answer in this place may not be unacceptable. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its working these two principals into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely-set fine strings. Though wrought in a loom and upon a warp stretched along a frame it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

In concluding this Preface it may not be out of place to remind those persons who visit the present collections of the Museum, that they have been brought together with the view of giving the public an opportunity of seeing rare and curious objects, and in the hope of exciting interest and stimulating the general desire to have the Museum made a first-class Institution of its kind. The student may learn a great deal from the objects collected in these two rooms; the man of culture may pass a profitable hour in examining them; and

the wealthy and generous may, perhaps, in seeing how few they still are, be moved to give us the means of increasing them, so that when the spacious halls of the Museum building are ready, they may not be too scantily furnished with treasures of Art.

CHARLES C. PERKINS,
Chairman of the Committee on the Museum.

BOSTON, Oct. 23, 1874.

THE WAY COLLECTION

OF

EGYPTIAN ANTIQUITIES.

CASE No. 1:—

OBJECTS IN BRONZE AND OTHER METALS.

DIVINITIES.

1 to 11. FIGURES OF THE GOD OSIRIS, generally represented swathed as a mummy.

In No. 1, both hands clasp a crook, while in the right he holds the emblem of life eternal, a cross with a loop for handle. In most of the other figures, he holds the crook in one hand, the whip in other. He was the judge of the dead.

12 to 16. FIGURES OF THE GOD AMUN, often styled "King of the gods," Chief diety of Thebes.

No. 12 is of the time of Rameses II; it is of good proportions, and has had a gilt dress and necklace. No. 15, in a walking position, has eyes of silver. No. 16, a sitting figure, has the head-dress, feathers, and crown complete.

17 to 24. FIGURES OF THE GOD HORUS, son of Isis and Osiris.

Those figures which represent him as a child, once supposed to be images of Harpocrates, wear a lock of hair on the right side. 17, of excellent workmanship. 21 to 24, of late date.

25. FIGURE OF THE BEARDED PTHAH. Bes (?) on a pedestal supported by two sphinxes.

A deformed dwarf. Some doubt as to the identity of this god.

28. FIGURE OF KHEM. The god of Fertility.

29 and 30. FIGURES OF ANUBIS, jackal-headed.

He presided over embalmments, and in many ways guided the soul after death.

31 and 32. FIGURES OF PTHAH. Chief deity of Memphis, represented as mummied.

The large figure is of curious workmanship. The bronze core was covered with white stucco; the face, hands, and necklace were gilt; the eyelids, eyebrows, scalp, etc., are of a composition of antimony. The eyes were inserted, but are now missing, as well as the cap, staff, and beard.

33. FIGURE OF ATUM OR ATMOO, with a very curious head-dress. The sun under the horizon.

34 and 36. FIGURES OF ISIS, wife of Osiris.

In 36 she is nursing Horus.

37. FIGURE OF PASHT, cat or lion headed, with her shield in the left hand.

In 38, head, breast, and arms are given.

42, 43, and 44. Uncertain divinities.

46. FIGURE OF BES, with a club.

47. SMALL FIGURE OF A GOD to the waist, where it ends in a base; various devices. Roman period.

ROYAL AND DOMESTIC FIGURES.

49. FIGURE OF A KING wearing the crown of Upper and Lower Egypt.

54. FIGURE OF A BOY, probably statue of a son of one of the Ptolemies.

57, 59, and 60. WINGED BOYS, asleep, playing the double flute. Greek work.

FIGURES OF ANIMALS, DOMESTIC IMPLEMENTS, ETC.

61–67. THE URÆUS, the asp, an emblem of royalty.

In No. 61 it wears the crown of Lower Egypt. Similar figures in wood may be seen over the door of entrance.

71–77. BULLS, RAM, CATS, head of an elephant.

78. PART OF A SISTRUM.

79, 81. MINIATURE BUCKETS.

82, 85. VARIOUS SPOONS, one with a long hooked handle, ending in a duck's head.

86–92. MIRRORS, once highly polished.

93–95. INSTRUMENTS FOR THE USE OF SCRIBES.

99. ARROW-HEADS.

101. MINIATURE HOE.

105. HEAD OF A MINIATURE RUDDER.

In their grand processions the arks, or boats, of the divinities were borne in state. Miniature models are often found.

106, 107, are the shields that made the prow of these boats.

107 is of silver.

110, 112. RINGS of bronze and silver, for hand and ear.

CASE No. 2:—

OBJECTS IN MARBLE, ALABASTER, LIMESTONE, SANDSTONE, AND TERRA COTTA.

On the third shelf from the floor, right side, are grouped a few figures of the gods.

116. AMUN. Seated.

117 and 119. HEADS OF OSIRIS.

122 and 123. HEADS OF BES, the grotesque dwarf.

122, a remarkable piece of sculpture in some unknown substance.

124, 125. Isis Nursing Horus.

126. Ta-oer. Hippopotamus-headed, with claws of a lion, in red stone.

127 to 158. Fragments of Figures.

On the upper shelf, right hand, are grouped a number of typical Egyptian faces and heads. The fragment in the rear, mouth, and nostrils, red, on a yellow ground, are portions of a portrait of Seti I (about 1400 B. C.), cut from the wall of Belzoni's tomb. On second shelf, right, is a life-size hand in granite, holding the crux ansata, emblem of eternal life. A number of curious figures of women on couches are grouped together on the fourth shelf, right hand.

159–185, also 678–707. In back part of third and fourth shelves are many mummy figures in stone and terra cotta, and on the second are others in porcelain.

These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. Some of the better made figures are placed on the third shelf, left. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one fig. is turned to show this) Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination (on third shelf, right), — a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is the figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

214. On the upper shelf, right, is a fragment cut from the wall of a tomb.

A figure holding an oar, among papyrus reeds, probably part of a fowling scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

248–301. VASES, TAZZE, AND JARS, of alabaster, marble, and other stones.

The short, full ones are generally meant to hold stibium, kohl, with which the women were wont to paint the eyelid and brow. A curious one, a monkey holding a pot, is on third shelf, right (186).

On lower shelf, right, are a number of SEPULCHRAL CONES, OF BRICK, AND CYLINDERS with hieroglyphics.

Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the richer were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the *debris* at the foot of the hills, and here these cones are found in great profusion.

ON SHELVES ON THE WALL:—

On the wall opposite entrance are three FUNERAL TABLETS. These generally contain a prayer to Osiris, and record name and occupation of deceased.

195 is in good style; a man and his wife; before them a table of offerings, — meat, vegetables, and wine.

224 and 225, PIECES OF LIMESTONE, are portions of the wall of a tomb, giving an excellent example of the cutting of hieroglyphics.

227, FRAGMENTS IN SANDSTONE, from the wall of a temple.

One has the head of an Asiatic captive.

On these shelves and on the tops of cases are placed: —

237 to 247, A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed.

A complete set consists of four (see upper shelf on right on entering), the covers bearing the heads of the four Genii of Amenti, (the Egyptian Paradise) human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting

the special organ embalmed within. A fine set in alabaster is placed over Case 2. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah. The covers are in this set all human-headed.

CASE No. 3:—

OBJECTS IN WOOD.

370. FIGURE OF OSIRIS, once gilt, with ivory eyes inserted.

371. ISIS. Kneeling, she wears her emblem, a throne, on her head.

373, 375. COVERS OF SEPULCHRAL VASES. The human-headed one is a fine piece of carving.

376 to 429. MUMMY FIGURES. See before Nos. 159–185.

These wooden figures answer the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (1400 B. C.). Those with aprons carved in folds generally date from the XVIII or XIX dynasty.

430 to 486. FIGURES IN VARIOUS ATTITUDES, dancing, standing, and squatting.

In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers was found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

487. A GROTESQUE FIGURE, knees bent, cavity in the head — a stibium bottle.

488. FIGURE OF A GIRL. Curious as giving a style of dressing the hair like the modern fashion of Nubia. The large ear-rings are also still seen there.

489, 490. SIMILAR FIGURES IN IVORY.

491–503. FIGURES OF ANIMALS. The dog, jackal, hippopotamus, cat, etc.

504–506. On upper shelf, FIGURES OF THE SOUL, represented by a hawk with human head.

For an illustration of this, see Fig. 706, Case 2.

507–536. FIGURES OF BIRDS, chiefly of Hawks.

The Hawk was the emblem of Horus. 532 wears the crown of Upper and Lower Egypt. 524 represents a hawk, mummied.

ON THE WALL:—

Suspended above Case 3, and also on the left, are various STAVES AND BOWS.

Long staves were usually carried by the Egyptians The top was often in the conventional shape of the lotus flower; two such can be seen in Case 4. Often they were ornamented with a short, projecting branch, and if nature had not supplied it, an artificial one was fastened on; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part. They are of good shape, tapering at the extremities.

CASE No. 4:—

OBJECTS IN WOOD, CHIEFLY DOMESTIC MISCELLANÆA.

579. THREE PIECES OF HARD WOOD inscribed with hieroglyphics.

They were part of the posts of a rectangular-shaped sarcophagus. The hieroglyphics are cut in admirable style. The wood is the Sont, Acacia (Mimosa Nilotica, one of the acacias that produces gum arabic, the shittim-wood of the Old Testament.

581. A Box for paints (?) in five compartments, with a sliding cover.

582 to 586. Scribes' Palettes with brushes.

They usually have a long cavity for the reed and two round ones, one for red and one for black pigments; both were in constant use, as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric*.

587. Painters' Palettes.

589. Two Fan Holders.

Before the Egyptian kings, in their grand processions, were carried two fans of feathers. A similar custom can be seen to-day in the processions at St. Peter's.

590–595. Kohl Bottles, for holding the stibium with which to paint the eyelid and brow.

594, the grotesque dwarf, is a shape much affected by the female sex.

597. Lady's Toilet Box, in shape of a duck, cover lost.

598 to 602. Combs.

603. Head of Horse on a stick, part of a harp of graceful form, often seen in the pictures in the tombs.

604. Head-Rests.

The Egyptian complicated arrangement of hair would have been disarranged by a modern pillow. These were put under the back of the head. Those now used in the Polynesian Islands are precisely similar; and those of Japan closely resemble them. On one a grotesque dwarf is sculptured, a frightful figure to drive away dreams.

607. Sandals.

608. A Doll, flat, painted.

610–611. Parts of Stools or Chairs.

612–630. Spoons, Models of Boats, Rudders, and numerous other articles.

631. Three Clamps for holding stone together.

A. The Crux Ansata. — Cross with a looped handle, the emblem of ETERNAL LIFE.

This is constantly represented in the hands of the divinities. Often they are seen offering it to mortals.

B. Fragment of the Symbol of Stability.

It was formerly called the nilometer, — the most usual symbols of the god Ptah.

CASE No. 5:—

TABLETS OF WOOD, FRAGMENTS OF MUMMY CASES, ETC.

539. Tablet representing Horus on the crocodiles, surmounted by the grotesque head of Bes.

Such tablets in wood are rare; they are of late date. Probably emblematic of the triumph of life over death.

540 to 550. Funeral Tablets, placed in the tombs, generally inscribed with prayers to Osiris, etc.

The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four genii of Amenti, 543 and 544. The suppliant often wears the white robes of justification, No. 548, a specimen of which can be seen in Case 8.

550 is of better workmanship.

Here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only of this tablet has been preserved.

551 and 552 are Pectoral Tablets placed on the chest of a mummy.

They are carved, and were once inlaid; they represent Anubis as guardian of the tomb.

553. A Schoolmaster's Tablet for teaching a pupil to write Greek.

554. Tablet with Greek Inscription, bearing name of Athanasius, probably hung in some church; only half is preserved.

555 to 560. Miniature Mummy Cases, or covers of the same. Nos. 1017 and 1018, left hand of case, are similar.

These cases may sometimes have contained a fœtus or some small animal, as No. 1018. Generally, however, they held a stick or figure wrapped in bits of bandages, and inscribed, as if a child had put them up in sport, Nos. 558 and 1,017.

562. Fragment of a Mummy Case with nine lines of very finely executed hieroglyphics.

The mummy lies on a funeral bier, above hovers the figure of a bird with human head, representing the soul returning to reanimate the body. Beneath are the four vases, such as are seen on the shelves above the case, to hold the viscera.

563. Faces from Mummy Cases — others are suspended on the wall opposite.

The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale-brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

564, 565. Figures of Hands from mummy cases.

566. Figures of Beards; two show the mode of plaiting in shape of the letter J.

The rest of the case is filled with fragments of mummy cases, or of the cartonage which enveloped the mummy, as seen on the four mummies in the centre of the room.

CASES Nos. 6 AND 7, AND AGAINST THE WALLS:—

955 to 961. Seven Mummies with their cases.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to the body, and hence originated the habit of embalming. The custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to the taste and wealth of the friends of the deceased. That it was

done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after careful preparation were either returned to the body or placed in the four jars which are displayed on the shelves on the wall. After embalmment the body was wrapped in bandages of fine linen, which in some instances have measured over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in the lower part of Case 6. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Case 12; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form of cartonage made of linen cloths cemented and tightly pressed together, then fitted to the body while yet moist. The cartonage was then gayly painted, as seen in these Cases 6 and 7.

The body thus enveloped was then placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi — and are wonderful specimens of skill in stone-cutting.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red. In some cases, they may be meant for portraits. The resemblance between the face on the cartonage of 959 and on the inner case against the wall on the right, might indicate this.

959 is a fine specimen. MUMMY OF A LADY OF RANK, face gilt.

> On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Athor in her sacred tree, pouring out to the deceased the water of life.

The two wooden cases of this mummy are placed against the wall on the right, the outer lid is wanting.

955 in Case 7 is another fine specimen. It is of a man, bearded. Its inner case, a fine piece of work, though injured, stands between Cases 2 and 3.

961. In the corner, on the left on entering, stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the left, of the inner on the right. Through some accident, the painting of the cartonage is obscured by melted bitumen.

962. In Case 6, A MUMMIED HAND, delicate, well-preserved, with a ring on the fourth finger.

In the lower part of the case are MUMMIED SKULLS (one of these is half filled with bitumen), HEADS, ETC. Also two small mummy figures of wood, the interior eaten out by insects. With them are two locks of hair thrown into the tomb at the funeral. Also many MUMMIES OF ANIMALS; of the cat, cynocephalus, hawks, ibis, etc.

In lower part of Case 7 are a number of baskets of reed and palm-leaf, some sandals in excellent preservation, boots of leather, etc. etc.

CASE No. 8:—

MUMMY COVERINGS.

On right, pieces of MUMMY CLOTH of various dates and quality. Some are inscribed with hieroglyphics.

1004 on left, a fine specimen of the ROBE OF JUSTIFICATION, represented on the wooden tablet, No. 548.

It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

1012. A LONG MITTEN, with blue border, a piece of fine linen fabric.

1021. A complete set of the GENII OF AMENTI, in wax.

These have been mentioned in speaking of the sepulchral vases. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the

jackal-headed, Smautf, the painter; and the hawk-headed, Kebhnsnof, the bleeder. These little figures were perhaps put inside the body.

OTHER OBJECTS are repetitions of these in wood and wax, pieces of cartonage in shape of vultures, scarabæi, etc.

All taken from the coverings of mummies; among which is a bead net-work containing a human face, a winged scarab, a winged deity, and the four genii, once placed over a mummy of the time of the XVIII dynasty.

CASE No. 9, on Left of Foregoing Case:—

PAPYRI.

Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead.

A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown.

CASE No. 10:—

VASES, BOTTLES, JARS, ETC., IN TERRA COTTA AND VITREOUS WARE.

Some of the finer specimens are placed round the room on the tops of cases.

In this case on the upper shelf are sundry bottles, some very tall on the left.

On the next are some pilgrim bottles, suspended.

755. A PRETTY GREEK VASE.

757. A CURIOUS JAR.

756. A VASE bearing a grotesque face.

On the two shelves beneath are various heads, the covers of sepulchral vases.

CASE No. 11 :—

SCARABÆI.

The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely, thus reproducing his kind. Hence, it became the symbol of Creative Power ; of the world, holding the seeds of life; and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private interest. Some of these, in hard stone, are remarkable for their cutting.

CASE No. 12 :—

AMULETS, EMBLEMS, TRINKETS, ETC.

FIGURES OF DIVINITIES.

Egyptian theology — an intricate system, varying in each age and in each separate locality ; understood by neighboring nations only in fragmentary parts — has generally been dismissed as a tissue of idle fables or of gross abominations.

The patient labor of the later Egyptologists has, however, brought some order from the chaos, and disclosed, reigning above and over this multiplication of deities and deified objects, one sole God, "who made all things, and was not himself made."

How far this idea was present in the popular worship; whether it was ever held by the people, or was entertained only by the priests as one of their holy mysteries; what limit of time or place it had, are subjects for discussion.

The Egyptian religion, as known to the Greeks and early Christians from whom hitherto we have drawn most of our information, had wandered far from its ideal; its Pantheon had become encumbered with a numberless host of divinities; and the sun, the chief visible agent, once taken as the chief symbol of the deity, had become the chief god. His name, Ra, was often given, as an added dignity, to the other gods. Amun was styled Amun-Ra.

The greater gods may at one time have all been deifications of the attributes of the One, as Thoth was of divine reason, and Kneph of the divine spirit. Lesser gods were often deifications of nature.

Many of the better known Egyptian deities are here grouped together. If the question arises as to whether any people believed that such monstrosities as are here shown — human bodies with animal heads — had a real existence, it may, perhaps, best be answered by bearing in mind that Christian art for many centuries so represented the evangelists: St. John, with the head of an eagle, St. Mark with that of a lion, and St. Luke with that of an ox. Such representations were purely symbolical.

633, 634. PTAH, creative, or perhaps more precisely, formative power. Chief deity of Memphis. Here in the shape of a dwarf, or rather of an embryo. Another type of him can be seen in the bronze case; unfortunately, the figure is much corroded.

634. A. The Egyptians were prone to group their gods together, usually into threes, these sometimes forming triads, sometimes trinities. Two curious examples are here shown.

Ptah, Horus, Kneph, or Noum, } and { Ptah, Horus, Thoth.

635. THOTH, generally characterized by the head of an ibis, which he here wears; sometimes by that of the cynocephalus ape.

The god of letters, the recording angel of the final judgment.

636. RA, the sun, hawk-headed, and wearing the disk of the sun, from which projects the urœus.

With the definite article before it, this name became Phra, a title of the sovereigns of Egypt, hence our Pharaoh.

637. HORUS, hawk-headed, wearing the crown of upper and Lower Egypt.

There were, perhaps, three gods of this name.

638. ANUBIS, jackal-headed. Embalmer of the dead, guardian of the tomb, etc.

Flat figures of this god are often sewn into the mummy bandages.

639. KNEPH, or Noum, the spirit, ram-headed.

640. KHEM. — The god of fertility.

640. A. — CHONSO, the third person of the great Theban triad. Represented as mummied, with the lunar disk upon his head; he wears the plaited lock of childhood.

641. HORUS AS A CHILD, his finger in his mouth.

642. BES (?) holding sword and shield.

643–645. THE GROTESQUE DWARF, BES (?).

But little is known of this divinity. His effigy is constantly placed on articles pertaining to the toilette of women. These figures were mostly intended to be worn round the necks of women and girls. Many of the figures are double, back to back, some quadruple.

646. HEADS OF THE SAME DIVINITY, also adapted to be worn.

647. SCHOU, with both hands above his head, elevating the disk of the sun.

648. HEAD OF OSIRIS. — Fine work.

The principle of good. In his career, he symbolizes the eternal strife with evil and the final victory of good. Worship of other deities was apt to be local, that of him was universal.

649 Head of Apis.

650. Isis and her Sister Nepthys, the former distinguished by a throne on her head.

651, 652. Isis.

In most of these figures she is represented as nursing Horus, a very favorite subject.

653. Isis, Nepthys, and between them Horus.

654 to 556. Pasht, head of a lioness, rarely that of a cat, — the avenger of crime.

Statues of her, full size, of very dark stone, are frequent. A group of them in water color may be seen near the door.

657, 658. Ta-oer. — Head and body of a hippopotamus, with the feet of a lion.

846. Amun-ra. — The chief God of Thebes; one of these figures is finely executed.

847. Probably of Ra, hawk-headed, seated.

848. Atum or Atmoo, the sun under the horizon.

Curious head-dress, in which the lotus and two tall shafts are prominent.

850. Unknown Divinities, one with large ears surrounded by lions, Pasht? — the other with the head of a rabbit.

851. A Goddess with a fish on her head.

818 to 833. Figures of Animals. — Of the monkey, ram (one with four heads), cat, bull (one tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the phœnix (830), hedgehog, scorpion, and calf.

872 to 884. The Mystic Eye (of Horus?), found in immense numbers in the tombs and elsewhere.

These are mostly adapted to be worn as amulets.

855. Eyes from Mummy Cases.

856. The Tat, formerly supposed to be the nilometer, emblem of stability.

892. Two Columns, one supporting the figure of a cat, the other the head of Athor.

894. A Scorpion with a woman's head and shoulders, a very remarkable figure.

896, 897. Objects Belonging to Necklaces.

898. Emblems representing the fastening of the belt.

900. Heads of Serpents.

901. Rosettes, perhaps for furniture.

903. Four Miniature Jars on a slab. Supposed to have been intended to hold paints, but a fracture shows the interior to be uncolored.

907. The Caps of Upper and Lower Egypt.

912. Porcelain Rings, various devices.

913, 914, 915. Rings in ivory, cornelian, and a hard red stone; parts of necklaces.

916. Flat Figures, sewn into mummy coverings.

On the circular stand are placed some objects selected for the beauty of their execution, or as being of especial interest. On the base are grouped various emblems.

932. Various Rings, two in gold; one of these in form common at the present day, the other is of an Etruscan pattern.

Three silver-mounted scarabæi, the hoops rather heavy, probably a later imitation of real Egyptian work, which can be seen in the bronze and delicate silver mounting of the rings by their side; in these the silver is oxidized. A ring, copper gilt, with head of Christ in red coral, is probably of Byzantine work. A scarab in its original gold setting, hoop of the ring lost.

926. Figure of Ra, sitting, in highly polished chrysolite; one of the child Horus in a hard yellow stone.

928. Six Figures of Isis, one of Thoth (this in fragments), are fine specimens of carving in lapis lazuli.

The expression on the faces of two of the figures of Isis is admirable.

934. THMEI or MA. — One of these figures is an exquisite bit of cutting in lapis lazuli. She wears her ostrich plume on her head. The goddess of truth.

At the final judgment the heart of the deceased was placed in one scale, and Thmei or her ostrich plume in the other, Thoth standing by to record the inclination of the balance.

940. FIGURES OF HAWKS in lapis lazuli.

On the base of the circular stand are the various emblems most commonly found wrapped up in the mummy coverings, in cornelian, lapis lazuli, and other stones.

941. THE HEART, symbolized by the vase which contained it after burial. It was accounted the seat of life.

943. THE MYSTIC EYE, OUTA.

No emblem is so universally found. Perhaps its most common signification would be best interpreted by the "All-seeing eye of God."* In astronomy it had the signification of the accomplishment of a period. Hence it became emblematic of the period of probation or justification of the soul in the regions below, and of its final resurrection. It had other meanings more recondite.

944. MINIATURE HEAD-RESTS, of hæmatite, emblematic of the eternal rest that awaits the "justified" soul.

945. TRIANGLES.

946. ANGLES OR SQUARES.

These two would seem to bear some analogy to masonic emblems. Probably, however, the one referred to their trinities, the other was a symbol of mystery or adoration.

947. THE TAT, emblem of stability.

*See "Olive Leaf" for Dec. 13 and 27, for articles upon the "All-Seeing Eye," and upon Ancient Egyptian Prayers, by Prof. T. O. Paine, who has devoted much time to the study of objects in the Way Collection. Also a long roll hanging on the wall giving a copy of an ancient Egyptian Prayer inscribed on one of the scarabs, in Case 11, with a translation made by Prof. Paine and presented to the museum.

893. The Papyrus Column, emblem probably of a happy, well-rounded life.

898. The Buckle or fastening of the belt.

In the Book of the Dead directions are given to embalmers for the preparation of many of these emblems, as "to be washed with ankham flower water," etc. and for placing them on various parts of the body.

CASE No. 13:—

OBJECTS IN GLASS AND PRECIOUS STONES.

The Egyptians manufactured both opaque and transparent glass. A variety of curious examples are here given; among them several beads formed of rods of glass fused together, then pressed into shape, making a mosiac of various colors.

1049. A curious Head of an Asiatic.

1052. Beads of Yellow, Green, and Blue Glass of strange shape.

An almost unique collection of Arab coins in glass of the 10th century is added.

In this case also are placed some specimens of stone engraving; among others a small scarab in green jasper is a very remarkable piece of gem cutting. It bears the cartouch of Thothmes III, 1600 to 1500 B. C. A hawk crowned, representative of Ra, or a deified Pharoah, is in the centre; on one side the cartouch; on the other, the solar disk with the uræus; beneath is a bird, probably the Phœnix or Bennou.

CASE No. 14:—

TERRA COTTA LAMPS.

All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps, Minerva and Cupid (1086) have driven out the Egptian gods, to give place in turn to inscriptions to Christ (1090).

1085, is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life eternal.

SECOND ROOM.

ANTIQUITIES FROM CYPRUS.

TOP OF CASE A:—

5. Greek Amphora, with twisted handles and cannellated body ; remarkably beautiful shape.
6. Amphora, decorated with vertical, horizontal, and zigzag lines in red and black.
7. Ditto.
50. Bowl with two handles ; ornamented with black lines.
71. Oxybaphon.
80. Ditto.

CASE A:—

8. Amphora. Horizontal bands of black and red color.

   The upper zone is decorated with birds in black and red, separated by conventionalized trees.

9. Ditto. Spaces containing birds marked by vertical lines.
10. Œnochoe. Round the neck are straight and zigzag lines in black and red. Animal-headed handle.

    The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion hunt as figured in Assyrian bas-reliefs.

11. Œnochoe of yellow clay, with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side.
12. Ditto. Decorated with an animal of the deer species.
13. Ditto. Decorated with a bird in black and red.

15, 18, 19. Œnochoes. Horizontal black bands.

16. Ditto. Lip and neck adorned with black bands. The body is cannellated and painted black.
17. Ditto. Divided into spaces by circles formed of black lines. Circle and wheel patterns in intermediate spaces.
20. Small Unpainted Œnochoe of red clay. Cannellated body.
21. Ditto. Large and small concentric circles and horizontal bands.
22. Ditto. Red clay, unpainted.
23 and 24. Ditto. Red clay. Horizontal black bands. Compressed trefoil lip.
25. Ascos. Brown vertical bands around base.
26. Flask of red clay with handle.
27. Very Ancient Pitcher. (Assyrian?) Vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.
28. Pitcher with handle and spout at side. Yellow, red, and black bands and stripes.
29. Wide-Mouthed Jar, with side handles, much incrusted.
30. Red Clay Pitcher .High handle.
31. Red Clay Œnochoe. Black horizontal stripes.
32. Red Jug. High handle.
33. Jug. Painted with concentric circles.
34. Jug, with projecting spout. Yellowish clay.
35. Jug with handle across the orifice.
36. Red Clay Jug, once painted.
37. Round Jar, with upright spout and double handle.
38. Pitcher. Small and dark-colored, with handle.
41. Small Pitcher of Yellow Clay, with remains of paint.
42. Small Vase, without handles.
44. Trefoil Lip and Handle. Alabastron shape.
45. Jug, Red, Painted Clay. Black bands, and lines on neck and body.
47. Aryballos, or Pilgrim Bottle. Red clay, with double handle.

48. Small Amphora. Red, decorated with black lines.
49. Ditto. With three handles ; yellow clay ; black ornaments.
51. Ditto. Red clay ; long nose and handle.
52. Jug of Black Ware. Surface divided into compartments by indented lines in bands, which are filled with an incised willow pattern.
53. Black Pitcher. Ornamented with indented diagonal lines in dots, made by pressing a whip-cord into the clay, or rolling a small wheel upon it while soft.
54, 56, 57. Phœnician Bird-Shaped Pitchers.
55. Ditto. Ornamented with diagonal and vertical lines in red.
58. Ditto, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending.
59. Ditto, of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red.
60. Red Clay. Ornaments painted in black and red.
61. Tripus. Black and red lines.
62. Phœnician Kylix. Red and black lines inside and out. Fantastic birds in compartments.
63. Kylix (Greek?). Red clay. Brown concentric half circles, and bands of black round rim and upon handles.
65. Patera, of red clay, black concentric circles round the middle of centre inside; one black line round the rim.
66. Round Cup, with high handle, yellow clay. Red lines disposed in triangles.
68. Saucer, of yellow clay. Black lines in circles.
69. Patera, of yellowish-red clay, painted like No. 65.
70. Bowl, covered with pipe-clay, with vertical and horizontal lines, dots, etc., painted upon it in a brown color.
72. Cup, of yellow clay, with a broad purple band round the rim.

75. Red Patera. Black circles.
76. Patera, of yellow clay. Black lines.
78. Round Bowl, painted with horizontal bands and concentric circles.
79. Ditto. Red clay. Black lines in a band round the inside. Ditto on rim; outside decorated with small concentric circles.
81. Small Round Jug, with three handles; ornamented with bands and stripes in red.
82. Small Jug. Greek. Ornament in relief about the neck.
84. Double Lekythos. Greek.
85. Small Red Jug, with spout and handle.
86. Ditto.
95, 98. Round-Bottomed Jugs, soft red ware. (See Case C.)
99. Aryballos. Same ware.
100, 101, 114, 116. Ditto. (See Case C.)
102. Ditto. Without handle.
103. Ditto, with two handles; rudely-shaped animals; same incised ornament.
104. Aryballos, with one handle; same ware and ornament.
105. Black Ware. Little pitcher; rudely scratched ornament, consisting of circles, vertical, horizontal, and diagonal lines in bands.
106. Red Ware. Round short handle on rim.
107. Ditto. Like 105 in shape.
108. Ditto. High handle with knob and hole for suspending.
109. Ditto. With wide mouth.
110. Ditto. Like 105 and 107 in shape.
111. Ditto. Round with handle.
112. Oval-shaped Jar; high handle.
113. Round Red Bowl, decorated with zigzag lines.
115. Small Aryballos, with straight neck.
117. Small Phœnician Pitcher; with bird, neck-shaped nose.
119. Small Red Jug, ornamented with zigzags and lines in white.

120. Small Bowl, same ware and ornament.
121. Greek Lekythos, plain red ware.
122. Bowl, of red ware.
123. Ditto, painted brown. Two small flat handles.
124. Small Grayish-black Bowl.
125, 126, 128. Priest of Venus, with the dove in his hand. Calcareous stone.
152. Statuette of a Seated Woman holding a Child upon her Knees. Cybele. "κουροτροφος," Demeter and Atys.

Traditional type under which the Greeks represented the Telluric divinities as mother and nurse.

130. Phœnician Player on the Tambourine of terra cotta.
132. Ditto. Rude, arms at sides. Body like a tube. See 146, 137, 138, etc. etc.
133, 134, 135. Telluric Divinity. Half figure.
137. Phœnician Worshipper. Rude. Terra cotta.
138. Phœnician Player on the Tambourine.
139. Toy of terra cotta. Grotesque figure.
140. Shapeless Statuette of terra cotta.
141. Two Figures supposed to be standing in a chariot. Terra cotta, and very rudely modelled.
142. Phœnician Toy. Horse with a jar on his back.
143. " " Little animal of terra cotta.
145. A Goddess or Priestess. Small figure, terra cotta.
146. Statuette of Terra Cotta. Same shape as 137 and 138.
147. Phœnician Toy.
148. " " A bird of Terra Cotta.
149. Vase. Shaped like a duck. Terra Cotta.
150. Phœnician Toy. Figure on horseback.
151. Vase. Shaped like a bull. (Apis.)
152. Nursing Goddess. See No. 127.
153. Toy Animal. Coarsely painted.
154. Unknown Object in stone.
155. Mask of a Bearded Man. Colored red and black.
156. Ditto. Colored red and black.
157. Ram-shaped Vase.

158. Toy. A Terra Cotta Shield.

160 and 161. Terra Cotta Lamps, of a very primitive character.

Similar lamps are made at the present time by the South Sea Islanders.

162. Toy. A Terra Cotta Chariot.

541. A Large Number of Copper Coins found in the island of Cyprus.

CASE B:—

A collection of Græco-Italian fictile painted vases, found by Alessandro Castellani in Etruscan and Campanian Tombs. Loaned by T. G. Appleton, Esq.

PREHISTORIC.

359, 360, and 361. Three Small Vases of black and brownish earth from the prehistoric Lacustrian habitations of Southern Italy.

ASIATIC. FIRST EPOCH, 700-500 B. C.

366. Urn, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apalia.

367. Urn, with two closed and two open handles of fantastic forms decorated with red and brown geometrically disposed lines. Found at Canosa.

368. Small Colum, of strange shape, with geometrical decorations in red and brown. Found at Canosa.

369. Urn, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

370. Amphora, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (sgraffiti) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

371. Bacchic Amphora. Black and white figures on a red ground. Bacchus and Ariadne between two groups of Mœnads. At the back, two persons in a quadriga, followed by an old man bearing a sceptre. A Hoplite stands near the horses. Found at Capua.

371, B. Bacchic Amphora. Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are Mœnads and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

372. Bacchic Amphora. Black figures adorned with white and violet tones. Mœnad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

373. Amphora from Nola. Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΛΟΣ ΔΙΩΝ are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

374. Kalpis. Very fine.

A seated woman (Penelope?) is occupied in taking jewels from a casket which she holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

375. Amphora Pelice. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun

of the deformed slave, probably symbolizes the Athenian people. Plutarch. Alcibiades. X. Found at Capau.

376. Amphora. A Satyr carrying Silenus on his shoulders, followed by another Satyr, who siezes him by the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΛΟΣ. At the back a Satyr. Found at Nola.

380. Oxybaphon. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia. (Top of Case.)

381. Œnochoe. Black, with a very lustrous glaze. Found at Nola.

382. Small Œnochoe. Cannellated, and covered with a very beautiful black glaze. Found at Cuma.

383. Amphora Pelice. Imitation of the style of the second epoch. Subject: Pasiphæ between two bulls. Same subject repeated at back. (Case B.)

FOURTH EPOCH. VASES FROM APULIA, 200-00 B. C.

384. Œnochoe. High handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.

385. Aryballos. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

386. Amphora Pelice. Black. A winged and seated genius is painted upon it. Found at Gnatia. (Case B.)

387. Kantharos, with knotted handles. Black and cannellated. Decorated with garland and yellow palmettos. Found at Gnatia.

388. Œnochoe. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

389. ARYBALLOS.

Venus seated, caressing a dove. Behind her stands a young man holding a strigil. A young woman offers him a basket of fruit. Two Mœnads and a Satyr are painted on the border. Found at Ruvo.

390. KANTHAROS. Bacchus seated, holding the Thyrsus. At the back a running Mœnad. Found at Canosa.

391. SMALL URN, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running Mœnad. Found at Ruvo.

393. LARGE KRATER. Dionysius in royal robes, carrying the Thyrsus and the Kantharos. He is preceded by a Satyr holding a lighted torch, and followed by a drunken Mœnad and Satyr. At the back three Ephebes wrapped in their peplums. Found at Ruvo. (Top of Case B.)

394. LARGE AMPHORA. with columnar handles. A woman offers a basket of fruit and wine to two young heroes who are seated (the Dioscuri ?). The top of the vase is decorated with garlands of ivy, and at the back are three Ephebes wrapped in their mantles. Found at Canosa. (Top of Case.)

395. AMPHORA. Subject, Bacchus and a Mœnad. At the back are two Ephebes. The top is decorated with garlands of ivy. Found at (?)

414. SKYPHOS. Black with red lines around the upper part and ornaments at base.

415. KANTHAROS. Apulian. (Like No. 390 in the Appleton Collection found at Canosa.) On one side Mercury is represented, on the other Minerva.

418. SMALL APULIAN AMPHORA.

419. do.

420 PROCHOOS. APULIAN.

422. A ROUND JAR, of brown terra cotta, with a cover.

The ornaments upon it are rudely scratched with a sharp point.

424. Amphora. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.

425. Apulian Amphora, or Vase a Tromba. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman holds a mirror in her left hand into which a flying genius looks.

427. Small Amphora. Second period. Figures black on a red ground. Bacchic subject.

428. Small Lekythos. Subject, Bacchus in a chariot, preceded by a Faun. Figures black on a red ground. Second style.

429. Small Lekythos. Subject, a Faun and a Mœnad.

431 and 432. Two Kraters. Apulian. Red figures on a black ground. Laurel wreaths under the rim. (Top of Case.)

438. Large Œnochoe. Red figures on black ground. Bacchus with Thyrsus and Kantharos standing before a goddess (Athena) and a woman dancing. (Top of Case.)

496. Archaic Greek Œnochoe. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. (In Case.)

CASE D:—

175, 176, 177. Small Stone Heads.

182 and 183. Small Head of a Warrior in calcareous stone.

184 and 185. Small Roman Heads.

189. Lower Half of the Statuette of a Goddess in Parian marble.

190. Small Stone Head.

191. Lion's Head. In marble. Greek.

197 and 198. Small Stone Heads.

The long nose is a characteristic of the modern inhabitants of Cyprus.

199, 200. Stone Heads of Warriors. Cyprian.
205. Animal, in calcareous stone.
206. Limestone Jar
207 and 208. Stone Alabastrons.
209. Two Stone Platters and Cones.
210. Bronze Stand of a Candelabrum.
211. Bronze Lamp, with a gryphon-headed handle.

Small heads and fragments in terra cotta. Greek.

TERRA COTTA.

212. Statuette of Cybele, or Gaea (Mother Earth).
213–224. Crowned Heads of Aphrodite, or the Syrian Goddess.
225. Ditto. Upper half of Figure.
226. Ditto. Head.
227, 8, and 9, and 230. The Goddess of Silence, as indicated by the bandage over the mouth.

Angerona, the Roman Goddess of Silence, was thus represented.

231. Female Head.
232. Statuette, upper half, like 212.
233. Gaea, half of statuette.
234. Female Head.
235. Ditto. Wears the modius.
236. Mask.
237. Horse's Head, very fine. Style of the Parthenon marbles.
238. Headless Statuette of great beauty.
239. Head.
240. Acroterion; architectural ornament placed on temple roofs.
241. Charming Head, draped like the Pudicitia of the Vatican.
242. Small Head.
243. Ditto. Resembles Vespasian.
244. Arm and Breast in relief. Fragment.

245. Small Head.
246. Ditto.
247, 8, and 9. Small Heads.
250. Fragment, with remains of color.
251. Female Head.
252–347. Lamps of terra cotta.
347. One hundred and nine objects in bronze, consisting of spear heads, a mirror, hatchets, armillas, mortuary rings, hinges, and fibulæ. Two objects in silver.
No. 348. A. Weights, cylinders (used by the Assyrians as signet rings), a button, etc. etc.
No. 349, A. Egyptian and Phœnician amulets.
349. Fifty-one Pieces of Ancient Glass, including,—
13. Lachrymatories.
14. Glass Cups.
16. Bottles, without handles.
5. Bottles, with handles.
2. Pateræ.
1. Flat Round Plate.
412 and 413. Two Small Greek Amphora, of opaque colored glass.

CASE C:—

14. Small Pitcher. Zone of birds. At base, leaves. Ornament at the top composed of lines crossing each other.
39. Small Œnochoe, painted red; very thin and light.
40. Ditto. Maroon color; black horizontal stripes.
43. Ditto Œnochoe, with trefoil lip compressed. Brown bands and concentric circles.
46. Small Gray Jar. Black bands and concentric circles.
64. Red Bowl, with spout open at top, moulded knobs on the rim.
67. Round Cup. Horizontal circles and dots.
73. Patera.

74. Cup.
77. Flat Cup.
83. Small Jug.
87. Two Cups, joined together, with one handle; yellow clay; ornamented with red lines.
88. Small Amphora. Fine red ware; horizontal bands, and circles.
89. Ditto. Œnochoe. Fine red ware; horizontal bands, and circles.
90. Ditto Jug. Fine red ware; horizontal bands, and circles.
91, 92. Ditto. Double handles, "Vaso a Tromba."
93, 94. Ditto. With one handle.
95, 98. Round-Bottomed Jugs. Soft red ware; indented ornaments in white, consisting of zigzags and circular bands, made with a sharp pointed stick.
96. Ditto. Without handle; large neck; same style of ornament.
97. Ditto with high handle.
100, 101, 114, 116. Aryballos. (See Case A.)
118. Small Black Bowl, incised ornament in white, circles and a zigzag border.
131. Very Small Rude Figure of terra cotta. Like 132 but with arms outstretched.
136. Phœnician Idol, representing the great Goddess of Cyprus, Aphrodite Astarte.
144. Bull's Head. Votive offering.
159. Toy. A terra cotta bell.
163, 164. Egyptian. Figures of Osiris.

APPLETON COLLECTION.

CASES B and C;—

ASIATIC, FIRST EPOCH, 700--500. B. C.

C. 362. ARYBALLOS, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

C. 363. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

C. 364. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish brown. Found at Capua.

C. 365. KALPIS.

Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character, and with many open flowers. Found at Nola.

GRÆCO-ITALIAN. THIRD EPOCH. 300--200 B. C.

377. KYLIX. Inside, a young man lying on a couch holding a Kantharos (the Cup of Bacchus) in his left hand, and raising a Kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre, who stands between two draped figures. Same sub-

ject at the back. Letters illegible. Found at Capua.

378. Skyphos. Two Satyrs and four Mœnads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.

379. Kantharos. Decorated with a wreath of laurel. Found at Capua.

DECADENCE.

392. Very Large Patera with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an Alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.

C. 392, A. Large Patera, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palmetto leaves. Red on black. Found at (?)

396. Lamp-shaped Jar of black ware. On the top is a genius riding on a panther. Subject in relief. Found at (?)

397. Small Kantharos. Imitation style of the second epoch. Found at (?)

416. Skyphos. (Like 378 of Appleton Collection found at Capua.)

417. Small Apulian Amphora. Black ornaments on a red ground.

421. Cup with two handles and a border of laurel leaves.

423. Kylix. Black.

C. 426. SMALL FICTILE VASE of Black Ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.

430. SMALL JAR of elegant form, with knotted handle and ribbed body, once gilded.

CASE E:—

493. A box containing four pieces of finely engraved glass. German?

546. A bowl with ornaments colored, gilded, and in relief. Venetian. Bought at Prince Napoleon's sale.

475–492. 18 pieces of old Venetian glass.

494. An old Venetian drinking glass.

A. B. TWO PLAQUES of old Delft Ware. Loaned by Mrs. Wadsworth.

20. PORTRAIT OF THE CONSTABLE DE BOURBON. Limoges enamel, signed L. L., Leonard de Limoges. Loaned by the Duc de Montpensier.

21 & 22. CÆSAR AND VESPASIAN. Limoges enamel. Sumner Collection.

23. 3 MEDALS awarded to the American member of the Special Jury at the great Exhibition. Paris. 1867.

A. PILLOW CASE of fine needlework. Venetian? Loaned by Mrs. Cleveland.

535. SPOON, with mother-of-pearl bowl and handle of rock crystal. Eighteenth century. (Case E.) Loaned by Mrs. Bruen.

543. SALT CELLAR. Copy of a piece of Henri Deux ware, made at Oiron, France. Minton. Presented by Geo. W. Wales, Esq.

PORCELAIN.

544. PLATE. "Pâte sur pâte," designed and decorated by Solon, at the Minton Works, Stoke upon Trent. Presented by Geo. W. Wales, Esq.

CASE F:—

36, 37. Saracenic Tiles, from the Mosque of St. Sophia, Constantinople.

499. Box-Wood Cross. Open-work carving. Byzantine.

506. Persian Mirror Case.

498. Madonna and Child. Ivory statuette. Beginning of XIVth century. School of Giovanni Pisano.

517. An Eraser XIVth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred.

545. A volume of beautifully colored drawings of antique glass in the collection of M. Charvet at Paris.

503. Small Silver Plaque from the outside of a missal. Saint praying. Repoussé work.

501. Piece of Stucco Ornament from the Alhambra.

501. A. Two Copper Rings. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

501, B. Specimen of Paper used in the English Records from a volume of Bordeaux wine-accounts, A. D. 1326. Presented by C. A. Cole, Esq.

495. Choir Book of the XIV Century. Italian.

532, 533, 534. Three Small Illuminated Books, Italian, XV and XVI centuries. Loaned by Mrs. Bruen.

531 and 532. Two Arabic MSS., portions of the Koran. Purchased at Broussa in 1829.

502. Front of a Bronze Casket. On either side of the central medallion, which contains a head, is a Centaur bearing a woman on his back. Italian. XVth century.

504. Bronze Plaque. Half figure of a woman. Modern imitation of a XIVth century. Italian work.

505. Medal. Portrait of Sigismund Pandolfo Malatesta, Lord of Rimini. Inscription around the head,

Sig. Paud, de Malatestis pro Ecclesiae Capitaneus. Reverse. A castle. Inscribed, *Castellum Sismondum Ariminense.* MCCCCXLVI.

506. Do. Obverse, with profile head and this inscription: *Sig. Paud Malatestis pro Ecclesiae Capitaneus Genealis.* Reverse. Female figure holding a broken column, seated upon two elephants. MCCC.

507. Do. Profile head of Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiae decori opus. Matthei de Pastis*, MCCCCXLVI.

510. Do. Portrait of Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

511. Do. Portrait of the Turkish Sultan, 1481. Reverse. The Sultan on horseback.

512. Do. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

513. Do. Antonio's Marescotto of Ferrara. Inscription: "*Coepit facere et postea docere.*" Reverse. Christian monogram in a flaming circle.

314. Do. Portrait of F. Mignanelli. Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum fluctus et amoris.*

216. A Bronze Lamp. Early Christian.

508. Do. Profile head of Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.

509. Portrait of the Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.

540. 1 Gold Alexander.

1. Jar of Blue Porcelain, with a red dragon creeping around it; very rare. Chinese. Loaned by Mr. J. Heard.

2. Incense Burner. Chinese. Loaned by Mr. John Heard.

3. Gold Medal presented to Captain Daniel P. Upton by the British government in 1845. Presented to the Museum by the late Geo. B. Upton, Esq.

CASE G:—

1–14. Rare and Beautiful Objects in Jade (Lapis nephriticus), one of the hardest substances known, found in the beds of rivers and rock cleavages.

The large, deep-green cup probably cost the workman the labor of thirty years of his life. Such cups are made in China as presents to government officials on retiring from office, and are never intended for sale.

15. Japanese Crystal Ball, of unusual size. Loaned by Mr. Thomas Gaffield.
16. Japanese Crystal Ball. Loaned by Mr. John Heard.
17. Lump of Rock Crystal. Presented by the Japanese Government to Captain Crowell and loaned by that gentleman to the Museum.
18. Necklace, Brooch, and Ear-rings of rock crystal. Japanese. Loaned by Mr. Thos. Gaffield.
19. Silver Basket, enamelled. Chinese.
20, 21, 22. Dragon-headed Lion incense burner, a duck, a jar, and a small cup. Chinese, *cloisonné* enamel. Loaned by Mr. John Heard.

CASE H:—

3. Two Rabbits in bronze. Chinese. Loaned by Mr. J. Heard.
4 and 5. Specimens of Japanese Needlework.
6. Specimens of Japanese Paper.
7. Japanese Daily Newspaper.
11. Japanese Medicine Case.
12. Japanese Buttons.

14. Japanese Gold Lacquer Box with the Emperor's crest.
15. Japanese Silver Cat.
16. Japanese Writing Case.
17, 18, and 19. Three Ivory Figures, etc. etc. Loaned by Mr. Gilbert Attwood.

411, A. Statuette of King Arthur of England. Copied from the statue belonging to the tomb of Maximilian at Innspruck, by a Tyrolese wood-carver.

412, 413. Two Pieces of Japanese Needlework. Loaned by Mr. Atwood.

414. Malachite Box, presented to Mr. G. V. Fox, of Lowell, by the Russian government. Loaned by Mr. Fox.

THIRD ROOM.

CASE I:—

544. Several Hundred Fragments of Antique Glass found at Rome. Loaned by Mr. Gaffield.

CASE K:—

Three Magnificent Specimens of Limoges Enamel, purchased at Paris by the late Baron H. de Triqueti, and loaned to the Museum by the Trustees of the Athenæum.

1. Pitcher (Aiguière) made by Leonard de Limoges (b. 1532, d. 1574).

2. A very beautiful hollow "plaque" made by Jean Courtois (fl. 1568). Subject — Goliath going forth to Battle. Enamels of this kind are called "surpaillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories, and covered with a translucid enamel. The metal shining through the enamel produces great brilliancy of effect.

Such enamels are extremely rare, and of very great value.

3. A plaque by Nardon Penicaud (fl. 1550). Subject — Descent from the Cross.

HUNG ON THE WALL:—

MAJOLICA.

402. Majolica Plate. Subject, a woman with a drawn sword, about to slay a sleeping man. In the sky a deity in a chariot drawn by Griffins. No mark. Attributed to Francisco Xanto. Hung on the wall.

403. Majolica Marriage Plate, with portrait and inscription. Iridescent glaze. No mark. Hung on the wall.

404. Do. Coat of arms. A crouching sphinx in the centre, supporting a shield with her paw. Rich border. Iridescent glaze. Hung on the wall.

405. Do. The triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.)

406. Hispano-Moorish Ware. Iridescent glaze. Hung on the wall.

407. Majolica Bowl. Yellow ground, and lines, with green ornaments. On the screen.

408. Majolica Plate. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Hung on the wall.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon, at Paris.

409 and 410. Majolica Bottles (Gourdes), with richly ornamented handles and stoppers. Orazio Fontana, 1540. Top of Boule cabinet.

A wood-cut of one of these bottles is given in Burty's "Chefs d'œvure des Arts Industriels," p. 84. £125 was

paid for a majolica bowl by this artist at Prince Napoleon's sale.

434 and 435. A Pair of Majolica Spezieria (apothecary) jars. Dated 1620. On a shelf. Ibid.

410, A. Dish. Bernard Palissy (born 1510, died 1580). Imitation. On the wall.

410, B. Benitier (for Holy Water), from a church at Bordeaux. On the wall.

Specimens of Fayence and Porcelain loaned by Mr. G. W. Wales, placed upon shelves and hung against the wall.

1, 1	2 Platters.	Old China.	16th century.		
4, 5	2 Platters.	Old China.	16th century.		Porcelain.
6	1 Platter.	" Japan.	17th	"	"
7, 8	2 Platters.	China.	18th	"	"
11, 12	2 Plates.	Rhodes.	17th	"	Fayence.
13, 14, 15	3 "	Japan.			Porcelain.
16–19	4 "	China.			"
20, 21	2 "	Sevres.			"
22, 23	2 "	Berlin (old).			"
24, 25	2 "	Dresden (old).			"
26	1 "	Lowestoft.			Fayence.
27	"	Moustier.			"
28	"	Rouen.			"
29, 30	2 "	Castelli Abruzzi.			"
31	1 "	Furstenburg.			"
32	1 "	Nankin (old blue).			"
33, 34	2 "	Japan.			"
35	1 "	China.			"

PICTURES.

353 and 354. L'Aller et le Retour du Marché. F. Boucher (b. 1704, d. 1770.) Presented by the heirs of the late Mr. Peter Parker. (Second room.)

355. Elijah Fed by the Ravens. W. Allston (b. 1779, d. 1843). Presented by Mrs. S. Hooper and by Miss Hooper. (Third room.)

TAPESTRIES.

350. Gobelin Tapestry of the XVIIth century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the left are prisoners. Signed, I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the XVth century by Jean Gobelin, a native of Rheims. In 1662, Louis XIV and his minister, Colbert, united in this establi-hment all the trades which were under the royal protection, such as potters, weavers, etc. Charles le Brun, the painter [born 1619, died 1690], was appointed its director in 1663 He furnished designs for many fine pieces of tapestry, which were surrounded by rich frame-work of fruits and flowers designed by Baptiste Monnoyer. Temporarily placed in the Egyptian Room.

548, 549, 560. Three Splendid Specimens of Flemish Tapestry, formerly in the château at Neuilly. (Two are hung in the second room. See Preface, p. 17.)

CASTS.

543. The Eleusis Bas-Relief. Ceres, Proserpine, and Triptolemus. Presented by C. C. Perkins. Temporarily placed in the first room.

520. St. George and the Dragon. From the pedestal of the statue of St. George at W. San Michale, Florence. Donatello

521. Madonna and Child. Mino da Fiesole.

522. The Annunciation, from the Tabernacle at Or San Michele. Andrea Orcagna.

523. The Marriage of the Virgin. From ditto. By ditto.

524. Bas-Relief, from a pulpit at Prato. Donatello.

525. Perseus and Andromeda. From the Pedestal of the statue of Perseus at Florence. Benvenuto Cellini.

356. Portrait of John Harris, Esq. By W. Allston. Painted when they were classmates at Cambridge. Presented by Miss Harris. (Second room.)

536. A Dutch Fair (Kermesse.) Attributed to Paul Bril (born in 1554, died 1626). Ibid.

537. The Ferry. By Alexandre Keerinckx or Kerrinckx (born at Utrecht in 1590, died in 1646). Presented by the children of the late I. P. Blanchard, Esq. Ibid.

CARTOON.

538. Christ the Hope and Support of the Afflicted. Paul Delaroche (b. 1797, d. 1856). (Third room.) The first design for this composition was made in 1847, and given by the artist to the Duchess of Orleans. A sketch in color made by Delaroche, in 1851, is now in the Belmont gallery at New York.

526. Bas-Relief. From the door of the Sacristy at Florence. Luca Della Robbia.

527. Trial Plate made in competition with Brunelleschi. The Sacrifice of Isaac. Lorenzo Ghiberti.

528. Bas-Relief from the frieze of a tomb in the church of Santo Trinita at Florence. Giuliano da Sangallo.

529. Bas-Relief, representing the miraculous restoration of a child to life, from the Cassa di San Zenobio in the Duomo at Florence. (3 pieces.) Lorenzo Ghiberti.

530. Singing Boys. Bas-relief made for an organ balustrade in the Duomo at Florence. Luca della Robbia.

534. Terra Cotta. Subject, St. John. Sixteenth century. Top of cabinet.

ARMOR.

411, C. Twenty-Eight Pieces of Oriental Armor. The Damascene work (steel inlaid with precious metals) upon many of these exquisite examples of Eastern skill is of the utmost beauty. Also a Toledo rapier with inlaid hilt, and an Italian crossbow. (Hanging on the wall.)

PHOTOGRAPHS.

Ten Volumes of photographs of Roman ruins, statues, mosaics, frescoes, etc. etc., presented by Geo. B. Emerson. Kept in Library of Athenæum.

ON FLOOR:—

411. Two Negro Boys. Venetian.

The antique marble vase, on a pedestal in the middle of the room, was found in the environs of Naples. It was purchased at Paris by M. de Triqueti, and has been loaned by the Trustees of the Athenæum. It is of Luni (Carrara) marble, and cannot be older than the Empire, as the Luni quarries were not worked by the Romans before the time of Augustus.

411, B. An Italian Chest, or Cassone, of carved oak. 16th century.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

547. An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba.

STATUES.

541. The First Inspiration of Columbus. By Giulio Monteverde da Genova. Presented by Mr. A. P. Chamberlaine. Temporarily placed in the vestibule of the Athenæum.

541. Hebe and Ganymede. By Thomas Crawford. Presented by C. C. Perkins. Temporarily placed in the reading-room of the Athenæum.

CABINETS.

400. Large Boule Cabinet. Seventeenth century. Italian.

> At the close of the sixteenth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetrie, Intarsia), marbles, and other stones; or metal on wood or tortoise shell, called Boule or Buhl after Boule, who brought this sort of work to perfection in France under Louis XIV.

401. Cabinet inlaid with colored marbles. Sixteenth century. Italian.

561. Small Boule Cabinet; decorated with ornaments in brass. Italian.

ON SHELVES:—

165. Priest of Venus. Calcareous stone.
166. Large Head made of calcareous stone. Egyptian type.
167. Stone Statue and Detached Head, representing a priest of Venus holding the sacred dove in his hand. Roman type.
168. Stone Head of a King of Cyprus. Asiatic type.
169. Warrior's Head, of same stone.
170. Head. Of same stone. Asiatic type.
171. Terra Cotta Head. Cybele?
172. Ditto.
173. Stone Head.
174. Colossal do. Greek type.
178. Half Figure Playing on a Double Pipe. Egyptian type.

179. Priest of Venus.
180. Marble Head. Greek.
181. Head of a Telluric Divinity.
186. Priest of Venus.
187. Stone Head. Phrygian cap.
188. Head of Cybele or Juno.
192. Head. Roman type.
193. Head. Crowned.
174. Head. Egyptian type.
195. Head.
196. Stone Fragment.
201. Large Stone Head. Asiatic type.
202. Small Stone Head.
203. Headless Statuette of a Priest.
204. Seated Figure.

ROBBIA WARE, ENAMELS, ETC.

518. Luca della Robbia. Madonna and Child. From the Campana collection. Loaned by Mr. C. C. Perkins.
519. The Virgin Adoring the Infant Jesus. Andrea della Robbia. Campana collection. Loaned by Mr. C. C. Perkins.
337. Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburne.
542. Vase. Imitation of ancient Persian faïence, made by Léon Parvillée of Paris. Presented by Mr. Geo. W. Wales.
23. An Elephant Incense Burner. Chinese, *cloisonné* enamel. (Top of Case K.) Loaned by Mr. J. Heard.

24, 25, and 26. Large Jar, porcelain; and three very fine old *cloisonné* enamel jars. Chinese. Loaned by Mr. Heard.

Pictures belonging to H. R. H. the Duke de Montpensier, and Other Pictures, also Loaned to the Museum of Fine Arts.

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1. The Annunciation.
2. The Adoration of the Shepherds.
3. The Adoration of the Magi.
4. The Circumcision.

Francesco de Zurbaran, born 1598, *died* 1662. *Pupil of Juan de Roelas. Appointed Painter to Philip IV, in* 1650.

N. B.—These four pictures with two smaller ones formed the great altar piece of the Carthusian Convent at Cadiz.

5. A Carthusian Monk. *Francesco de Zurbaran.*

N. B. Formerly, like Nos. 1, 2, 3, 4, in the Spanish Gallery at the Louvre.

6. The Virgin of the Swathing Band. (La Vergen de la Faja.)

Bartolomeo Estaban Murillo born 1618, *died* 1682.

N. B. Painted for the Count of Aguila, it remained at Seville until 1840, when it was bought by Baron Taylor for the Spanish Gallery at the Louvre. It was purchased by the Duke de Montpensier after the death of King Louis Philippe.

7. Portrait.

Diego de Silva Velazquez, born 1599, *died* 1660.

N. B. This Picture, long supposed to be a portrait of the painter, belonged to the collection which Mr. F. H. Standish left by will to the King of the French.

8. EQUESTRIAN PORTRAIT of Philip IV, King of Spain. *Velazquez.*

9. EQUESTRIAN PORTRAIT of the Count Duke d' Olivares, Prime Minister of Philip IV.

N. B. Said to be the original sketches for the great pictures in the Museum at Madrid. They were purchased from the banker Salamanca by Queen Isabella II, who presented them to her sister, the Duchesse de Montpensier.

10. THE REPENTANT MAGDALEN despoiling herself of her jewels. *Atanasio Boccanegra, born 1638, died 1668. Pupil of Alonso Cano.*

N. B. From a celebrated gallery at Seville.

11. CATO OF UTICA tearing out his entrails. *Joseph de Ribera, called Lo Spagnoletto, born 1588, died 1656. Pupil of Ribalta and of Caravaggio.*

N. B. From the Spanish Gallery at the Louvre. See Stirling's Annals of the Artists of Spain.

12. THE DISCOVERY of the Holy Cross. *Juan Valdès Leal, born 1630, died 1694. Pupil of Antonio del Castillo.*

N. B. Sketch for the great picture in the Charity Hospital at Seville.

13. ST. AUGUSTINE and other Fathers of the Church. — *Francisco Herrera, the elder, born* 1576, *died* 1685. *Studied under Luis Fernandez*

14. ST. JEROME and other Fathers of the Church. — *Francisco Herrera.*

N. B. Both these pictures were painted for the famous Convent of St. Jerome, at Seville.

15 and 16. Two Landscapes. — *Francisco Herrera, the younger, born* 1622, *died after* 1677. *Pupil of his father, Herrera the elder.*

N. B. Purchased by the Duke from a private gallery at Seville.

17. ECSTACY of St. Francis of Assisi. — *Juan de Ribalta, born* 1551, *died* 1628.

18. THE MADONNA with the Dead Christ in her arms. — *Luis de Morales, surnamed the Divine, born* 1509, *died* 1586.

N. B. From the Spanish Gallery at the Louvre.

19. HOLY FAMILY. — *Fra Sebastian del Piombo, born* 1485, *died* 1547. *Pupil of Giorgione.*

20. PORTRAIT of the Constable de Bourbon. Case E. — *Leonard de Limoges, called le Limousin, flourished 1530–1560.*

N. B. Painted in Enamel, and signed.

21. GAME. Juno borne through the air in a chariot. — *Jacopo Bassano, born 1510, died 1592. Pupil of his father, Francesco da Ponte, called Bassano the elder, studied under Bonifazio and Titian.*

22. FRUIT. Ceres in a chariot. — *Jacopo Bassano.*

23. LIONS in repose. — *Franz Snyders, born 1579, died 1657.*

N. B. From the collection of the Count of Altamira, at Madrid.

24. PRIEST on horseback in a wood, carrying the holy ciborium. — *Antony Frans Vandermeulen, born 1634, died 1690.*

25. LANDSCAPE with figures on horseback. — *Salvator Rosa, born 1615, died 1673. Pupil of El Greco.*

26. LANDSCAPE. — *Salvator Rosa.*

N. B. From the gallery of Vista Alégre, at Madrid.

27, 28, and 29. HISTORY OF JACOB. — *Pedro Orrente, born 1550, died 641. Pupil of Bassano, called the Bassano of Valencia.*

MODERN PICTURES.

30. THE OCEAN NYMPHS weeping upon the Rock of Prometheus. — *HenriLehmann, born 1803.*

N. B. Painted in 1843, given by King Louis Philippe to his son, the Duke de Montpensier.

31. THE SYRENS seeking to entice Ulysses. — *Henri Lehmann.*

N. B. Painted for the Duke, as a pendant to No. 31.

32. THE LAY BROTHER in charge of the cellar. — *Francois Granet, b. 1774, d. after 1833.*

33–55. Twenty-two small pictures. — *Tony Johannot, born 1803, died 1852.*

N. B. These pictures were engraved for the celebrated edition of the Gospels and that of the Imitation of Christ, published by Curmer.

PICTURES LOANED TO THE MUSEUM,

EXPRESSLY FOR THIS EXHIBITION,

BY DIFFERENT PERSONS.

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57. THE ERA OF THE REFORMATION. Cartoon by Baron Wilhelm von Kaulbach. Exhibited at Paris in 1867 at the Great Exposition, and purchased by Mr. B. M. C. Durfee, of Fall River. Kaulbach painted one of the six great frescoes in the new museum at Berlin from this cartoon. Height, 23 feet; width, 26 feet.

A notice in the "London Art Journal" says: "We must look at the assemblage as a grand commemoration, in the spirit, of the vicissitudes and struggles of the Reformation, from the rising of its morning star (Wickliffe) to the cessation of wholesale persecution on account of religious opinions. . . . The assembly is represented as being held in an imposing interior, — that of a cathedral of the first class. In the centre is the choir; side aisles open on the right and left, and from the nearest spaces to the upper gallery, the vast expanse is thronged with groups of men in every variety of picturesque costume, all earnest in the business in hand."

We find here, as in all Kaulbach's great works, not only the actual subject, but everything, however remote, which ingenuity could bring into connection with it. Kaulbach has not only represented the men of the Reformation proper, such as Luther, Zwingli, Justus Jonas, Melancthon, and Calvin, but also those early church reformers who heralded their coming and prepared their way. Abèlard, Arnoldo da Brescia, and Waldus, of the 11th and 12th centuries; Wickliffe and Tauler, of the 14th century; Huss and Savonarola of the 15th, who had struggled against papal pretensions and served the cause of religious freedom, had a prescriptive right to place upon a stage dedicated to the Reformation; but Kaulbach has introduced others who are much less directly connected with it, such as the Rennaissance Humanists, artists, authors, scientists, and discoverers, who belong to it only on the ground that they opened to the world those stores of ancient thought long hidden in the forgotten and neglected works of the great Greek and Roman authors; that they studied the recovered masterpieces of antique

art; investigated causes and effects in nature; and extended geographical knowledge. Thus they widened the minds of men, ploughed the great intellectual field, and, like Cadmus, sowed those dragons' teeth in the furrows, which, when the time came, sprang up in the shape of armed men ready to overthrow the barriers which impeded the free expansion of human thought. Among the Humanists are Petrarch, Erasmus, Reuchlin, Pico della Mirandola, and Marsilio Ficino; among the artists, Lionardo da Vinci, Albert Durer, Michel Angelo, and Raphael; among the authors, Machiavelli, Shakespeare, and Cervantes; among the scientists and philosophers, Paracelsus, Lord Bacon, Harvey, and Leonard Fuchs; among the discoverers, Columbus, Drake, and Michael Behaim; among the astronomers, Copernicus, Galileo, and Tycho Brahe. Lastly there are the sovereigns, electors, and leaders in the Reformation, William of Orange, Barneveldt, Admiral Coligny, Cranmer, Queen Elizabeth, John the Constant, and his son Johann Friedrich, brother and nephew of the Elector of Saxony, etc. etc. The spectator will be able, by looking at the photograph in front of the cartoon, to recognize all those distinguished personages and others among the more than 80 figures drawn in it. Among them is the painter himself, in the right-hand upper corner, ascending the stairs to assist Albert Durer, whom he thus acknowledges as his chosen master.

58. St. John in the Desert. Cristoforo Allori, b. 1577, d. 1621. Loaned by Mr. Abraham Bigelow. Purchased in Florence out of the gallery of the Marquis Panciatieni, where it had hung since it was painted.

59. The Descent from the Cross. Cartoon. Raphael Mengs, b. 1728, d. 1779. Loaned by Mr. George Chickering, who purchased it at Florence out of the Corsini Palace. It formerly belonged to the Rinuccini family.

This very fine work is of great interest, as being the painter's last work.

60. The Holy Family. Annibale Caracci, b. 1560, d. 1609. Loaned by Mr. George Walker, of Springfield, Mass.

This picture, which was painted at Parma when Annibale Caracci studied to imitate Corregio, was bought at Bologna from the Signori Conti by Niccolo Farlotti. It was brought to this country about forty years ago.

61. MADONNA AND CHILD. Cima da Conegliano. Loaned by Mr. Charles Shimmin.

62. PORTRAIT OF THE SECOND LORD BALTIMORE (b. 1605, d. 1675), presented by Queen Anne to the city of Annapolis in 1703. Owned by *Titian R. Peele*, Esq., who attributes it to Vandyck, b. 1599, d. 1641.

Extract from the Annals of Annapolis, by David Ridgely: "In 1703, Anne Arundel's town (so called in 1650 from the maiden name of Lady Baltimore), being incorporated as a city, received the name of Annapolis in honor of Queen Anne, who had ascended the throne in 1702. The Queen had Sir Godfrey Kneller (b. 1648, d. 1726), the court painter of that day, paint her portrait, and sent it, with the portrait of Cecilius Calvert, 2d Lord Baltimore, proprietary of the province, and founder of the State of Maryland, a gift to the City of Annapolis, in recognition of the compliment of naming the city after her."

The portrait of Queen Anne disappeared during the Revolution, but that of Lord Baltimore remained in the State House at Annapolis until 1823, where it was found by Charles Wilson *Peale*, the painter, stowed away in a lumber room, and in a most degraded condition. Mr. Peale told the aldermen that it was disgraceful to treat the portrait of the founder of their State with such neglect; and on finding them quite indifferent as to the matter, offered if they would give it to him, to paint portraits of six of the Governors of Maryland elected since the Revolution. His offer was accepted, the portraits were painted and delivered in 1824, and in June of that year Mr. Peele had the portrait of Lord Baltimore in his possession at Philadelphia. He then proceeded to clean and restore it with great care. In a letter written to his son in Feb. 1824, he says that he has completed the operation, and adds, "It is a very highly finished picture, but I am uncertain by what painter. Rembrandt (his son) and some others, think it was painted by Sir Godfrey Kneller," etc. etc. The present proprietor, Mr. Titian R. Peale, writes to say that the picture "has been attributed to Vandyck, the Court artist at the time represented, the embarkation in 1633, and also to Sir Godfrey Kneller, the artist at Court in 1703, who painted the portrait of Queen Anne, which she sent with it to Annapolis." For sale.

63. CHARITY. Bart°. Schedone, b. 1570, d. 1615.

Joseph Bonaparte, Comte de Survilliers, presented this picture in 1831 to Dr. N. Chapman, of Philadelphia. Loaned by Mr. J. B. Thayer.

SIXTH CATALOGUE

OF THE

Collection of Ancient and Modern

WORKS OF ART

GIVEN OR LOANED

TO THE TRUSTEES

OF THE

MUSEUM OF FINE ARTS, AT BOSTON,

NOW ON

Exhibition in the Picture Gallery of the Athenæum.

BOSTON:
ALFRED MUDGE & SON, PRINTERS, No. 34 SCHOOL STREET.
1875.

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PREFACE.

THE collection herein catalogued is composed of works of art given or loaned to the Trustees of the Museum of Fine Arts. It contains a series of objects which illustrate a wide range of artistic activity in point of time and use of material, including a very valuable collection of Egyptian antiquities, and many specimens of ancient and modern glass, bronze and pottery, Græco-Italian vases, Italian majolica, Venetian glass, illuminated manuscripts, tapestry, and pictures, and forms an artistic microcosm well calculated to teach the visitor something of the character and quality of the art-industry of many nations during a long period of the world's history.

The collection of Egyptian antiquities arranged in the first room at the Athenæum was formed in Egypt by the late Mr. Robert Hay, of Linplum, East Lothian, between the years 1828 and 1833. After his death it was offered for sale by his son, and exhibited in the Crystal Palace at Sydenham until 1871, when it was purchased by Samuel A. Way, of this city, whose son, Mr. C. Granville Way, presented it to the Museum in June, 1872.

The following quotation from a letter written about the collection by Mr. Samuel Birch, Curator of the Egyptian antiquities at the British Museum, and one of the most eminent of living Egyptologists, is here inserted, as showing his high appreciation of it, and as offering a concise description of its contents.

Mr. Birch writes, "The Hay Collection comprises numerous specimens of each division of Egyptian antiquities, illustrative of the arts, manners, and civilization, and of the Pan-

theon, civil life, and funeral rites of ancient Egypt. Its chief strength is its mummies and coffins, some of which are well preserved, and all would be valuable and important additions to any museum which does not possess similar specimens. Besides these, it is remarkable for its number of small objects, such as scarabæi, amulets, sepulchral figures, canopic vases, stamped cones, and the usual specimens found in Egyptian collections. It is such a collection as the British Museum would gladly have purchased before it was provided with Egyptian antiquities of the smaller kind." A complete catalogue of the objects in the collection is now in process of preparation. The one here printed is only intended to supply a present need, by pointing out the most interesting objects to visitors. The following notes upon Egyptian chronology are intended to facilitate their researches: —

The broad divisions of Egyptian History are three, namely, those of the Ancient, the Middle, and the New Empire. During these three periods, Egypt, according to the tables of Manetho a priest of Sebennytus and the father of Egyptian chronology, was ruled by thirty dynasties of kings, many of whom were, without doubt, contemporaries: The date of the reign of Menes, the first king who united Upper and Lower Egypt under one sceptre, is a matter of conjecture. Egyptologists vary in their estimates from 5000 B. C. to 3600 B. C. Tradition ascribes to him great works; but no monumental record, save a royal cartouch here and there, is found of him or his immediate successors.

The kings of the IV dynasty are celebrated as the builders of the pyramids, 4000 to 300 B. C. None of the art of that day, excepting possibly one piece of stone cut in relief (Case 2, No. 214), is to be found in this collection. Those who have seen at Boulaq the wonderfully fine bas-reliefs and pieces of statuary in stone and wood, recently brought to light by the excavations of M. Mariette at Memphis and in its neighborhood, knew that, for truth and simplicity, the art of the pyramid builders has never been equalled in later days.

With the XVIII dynasty, history begins to take form, date

can be approximately ascertained, and the monumental records again become of importance.

Later scholars agree to place the beginning of the XIX dynasty between 1464 and 1409 B. C. This was the period of Egypt's greatest magnificence, when arts and literature alike flourished. The extent and grandeur of the temples then built, the colossal size of the statues, the vivid paintings of the tombs, the lavish pouring out of wealth in every form of art, mark it as an epoch for the world's wonder.

It is to this period probably that the finest of the mummy cases and a large portion of the objects in this Museum belong.

It may be interesting to bear in mind that Moses was brought up at court under the third king of this dynasty, Rameses II, and that the Exodus took place during the reign of the fourth.

While some portions of this collection date from the XVIII dynasty, many from the XIX, and others must be ascribed to the succeeding Egyptian dynasties, some show the influence of Greek and Roman art. Even under the Ptolemies and Cæsars, who followed Alexander's conquest (331 B. C.), the old civilization survived. The old religion continued to be practised until it was finally overthrown by the last edict of the Emperor Theodosius in 390 A. D. These successive changes are well illustrated by the terra-cotta lamps in the Hay Collection. The Egyptian divinities upon the oldest in the series give place to Greek and Roman gods, and these in their turn to Christian inscriptions and monograms. (See Nos. 1092, 1086, and 1090.) No. 1085, with the Tau cross (the Egyptian symbol of life) and the Latin cross united, is peculiarly interesting as illustrating the influence of Egyptian mythology and art in the early Christian church of Alexandria during the first four centuries of our era.

The almost unique series of Egypto-Arabic glass coins in the adjoining case (No. 1099), which date from the tenth century of our era, remind us that Egypt was finally conquered by the followers of Mahomet, A. D. 622.

The antiquites from Cyprus, which were sent to this coun-

try by General L. Cesnola, U. S. Consul at Cyprus, are but a small portion of the treasures taken from the Necropolis at Idalium (where he opened about 8,000 tombs) and from the site of the Great Temple of Venus at Golgos, which he discovered and identified. The pottery is extremely ancient. It comes next in date to that made by a people of the Stone Age, perhaps 2000 years B. C., which is found at Santorin, Thera, and Aspronisi (volcanic islands of the Archipelago). The Phœnicians colonized these and other Mediterranean Islands about 1500 years B. C., after they had been twice covered with lava, under which prehistoric pottery has been found, with stone implements and remains of primitive dwellings.

The Cyprus pottery is for the most part Phœnician. The Phœnicians who were the great merchants of antiquity, carried on an active trade in pottery, glass, small idols, votive offerings, beads, etc., such as are found along both shores of the Mediterranean from Syria to Spain. The system or ornament used upon this ancient earthenware, which we may call Phœnician, Pelasgic, or early Archaic, is made up of straight bands, zigzag, simple, and concentric circles, disposed in spaces divided by horizontal, parallel, and vertical lines, painted or marked upon the clay while in a soft state by means of pointed sticks, knotted cords, or little wheels. (See Nos. 4, 6, 7, 15, 52, 95, 96, etc.) Animal forms are rare, and conventional plant and flower forms unknown. The decorative system so closely resembles that of old Celtic pottery, and that of bronze implements found in the tombs of Northern and Central Europe, that certain archæologists have supposed it to have been introduced into Greece, Italy, and the countries of Northern Europe by the Aryan tribes after their dispersion. Next in date to this early pottery, which is adorned with colored and incised lines, comes the later Archaic or Oriental, upon which horses, stags, and birds, especially water fowl (see Nos. 13, 73, etc.) and conventional plant forms, are painted (see No. 14). The animal forms (Nos. 10, 11, 12), instead of being, as in the older examples, straight-lined, angular, and thin, are rounded in outline and full in form, though very rude in execution. The design upon the Œnochoe, No.

10, a hunter in a chariot, seems copied from an Assyrian bas-relief.

Taken as a whole, the pottery from Cyprus represents a very ancient art-system. Whether single examples are a little earlier or later in date is a matter of small importance. An old style is never immediately supplanted by a new one, but lingers on through the strength of stylistic tradition. With the painted vases of the Appleton Collection (Case B) they illustrate ancient Keramic art from 1000 to 100 B. C.

Before speaking of painted vases, it may be well to premise that in the first half of the last century it was customary to regard those found in Italy as Etruscan; but as numbers of vases with Greek inscriptions were found in the tombs of Magna-Græcia and Sicily, Winckelmann declared them to be Greek. After this the names of Italo-Græco and Siculo-Græco were applied to them according to the locality where they were found; while those with black figures on a red ground were particularized as Sicilian, and those of the best period, with red figures upon a black ground, were named Nolan, from Nola, where they were first discovered. The truth of Winckelmann's theory was almost absolutely proved in the year 1828 by the discovery of the Necropolis at Vulci, which yielded no less than six thousand vases painted with subjects relating to the myths and poetry of Greece, Greek in style and bearing inscriptions in the Greek language. As there is not even a tradition of the existence of a Greek population in the region about Vulci, and as such an immense number of vases could hardly have been transported from Greece to Italy, the learned were forced to conclude that they must have been made in local workshops under Greek directions. This conclusion applies not only to the Vulci, vases, but also to all those found in the cemeteries of other Italian cities not of Hellenic origin. Certain kinds of vases, as, for instance, those of black ware ornamented with figures in relief, which are found only in Italy, and especially at Chiusi; those adorned with representations of Etruscan deities, and with emblems and symbols connected with the worship of Bacchus, as god of the infernal regions; and those in-

ferior copies of Greek originals, evidently painted by native scholars of foreign masters, which are found at Chiusi, may be regarded as Etruscan works: but with these exceptions the painted vases found in Etruria are of undoubted Greek origin.

Something may here be said about the names and uses to which earthenware vessels were applied in antiquity, with the understanding that these names are not, in all cases, applied with absolute certainty. For purposes of classification, the following division into six classes may be taken as resting on good authority: —

1. Amphora, Pithos, Pelice, and Stamnos, large vases for holding wine, oil, figs, and honey.
2. Hydria and Kalpis, vases for carrying water.
3. Œnochoe, Olpe, and Prochoos, pitchers for pouring out wine and water.
4. Krater, Kelebe, and Oxybaphon, vases for mixing wine with water.
5. Kantharos, Kyathos, Karkhesion, Holkion, Skyphos, Kylix, Lepaste, Phiale, Keras, and Rhyton, drinking vessels.
6. Lekythos, Alabastron, Askos, Bombylios, Aryballos, and Kotyliskos, receptacles for ointments and perfumes.

Many of these are represented in the Appleton and Cyprus Collections, as, for instance: —

Amphora, Nos. 1, 4, 5, 6, and 7; 363, 370, and 371, etc. etc.
Kalpis, Nos. 365 and 374.
Œnochoe, No. 10, 11, 12, 381, and 382.
Proschoos, No. 420.
Oxybaphon, No. 380.
Krater, No. 393.
Kylix, No. 377.
Kantharos, Nos. 379 and 390.
Lekythos, Nos. 207 and 208 (of stone), 121.
Skyphos, No. 378.
Aryballos, Nos. 362 and 389.
Ascos, No. 25.
Patera, Nos. 382 and 392 A.
Tripus, No. 61.

Some archæologists believe that painted vases were placed in Greek and Etruscan tombs as "tesseræ," or marks that the deceased had been initiated into the Eleusinian or Dionysiac mysteries. Dionysius, or Bacchus, was the husband of the Eleusinian Ceres, and he was often depicted as the god of death by the ancients. What are called Panathenaic vases (*i. e.* vases filled with oil from the sacred olive-tree planted by Minerva on the Acropolis, which were given as prizes to the victors at the Panathenaic festivals) were preserved as marks of honor and buried with the recipient. The Lekythoi found in Attic graves were often expressly made for burial purposes, as we know from a passage in Aristophanes, who further refers to the custom of laying them upon the corpse. Vases which had been especially valued by a deceased person were piously buried with him, while those which are too small, or, being unglazed, are unfit for household uses, must have been made expressly for burial. Painted vases were seldom used to contain ashes; they were either placed about the corpse, or laid upon it, or hung upon the walls of the grave-chamber. The subjects represented upon them are divisible into two great categories, — namely, mythic, embracing the whole cycle of Greek mythology; and individual, as connected with private life.

The most renowned Greek potters were those of the Ceramicus, a quarter of Athens in which they resided. They made vases of wonderful lightness, and adorned them with paintings of great beauty. They used very fine, carefully prepared clay of a bright red color, which they heightened by a varnish mixed with red. Before using this varnish they painted figures upon the clay surface with a shining pigment of a brownish hue, or of deep black, playing into olive tones, or else filled up the spaces between the outlines of the figures with black, leaving them the natural color of the clay. Before doing this they marked out the general outlines and the contours of limbs, muscles, and draperies, with a sharp instrument, and then went over them with a brush filled with dark color, laid on with wonderful accuracy. Additional colors, such as white, green, violet, and dark red, were added

by the vase-painters of the latest period after the vessel had been twice burnt in the furnace.

The Appleton Collection contains examples of vases of four periods subsequent to the prehistoric period, which is represented by three small vases from the Lacustrian habitations of Southern Italy (Nos. 359, 360, and 361). These vases are similar to those found in nearly all the Swiss lakes. Lacustrian pottery, which is also found in Northern Italy, is either plain, like these examples, or adorned with horizontal or vertical lines, incised around the body of the vessel, or with short or oblique lines disposed geometrically. It is hand-made, *i. e.* made without the aid of the wheel, which was, however, used at a very early period both in Egypt and in Greece, whence the cup or dish fastened upon it was called the daughter of the wheel. The painted vases of the first epoch, which begins with the first Olympiad, 776 B. C., and closes about 500 B. C., are called Asiatic or Corinthian. For the most part they were made at Corinth, a city renowned for its potters and actively engaged in commerce with the East and with Italy. The dull, yellowish clay of which they are formed is painted with rows of animals, such as lions, panthers, bulls, and birds, disposed in zones around the body of the vase, and with floral ornaments of an Asiatic character. (See Appleton Collection, Nos. 362–369.)

The vases of the second epoch are adorned with figures painted in a black pigment upon a red background. The figures are disposed in Indian file and treated in an Asiatic style. They are long and attenuated, exaggerated in action, with broad hips, long noses, and staring eyes. Their range of subjects is for the most part mythical. The oldest belong to the sixth century B. C., but such vases were made up to a late period. In some cases, this style and the succeeding were mixed; but when this is the case the black figures are treated archaically, according to traditional stylistic laws. (See Appleton Collection, Nos. 370–372.)

The vases of the third epoch, which extends from about 400 to 200 B. C., are the finest. The subjects illustrate Greek mythology and epic poetry. The figures, which are red upon

a black ground, are of the purest outline, and show the highest technical skill. (See Appleton Collection, Nos. 373–383.)

The vases of the fourth epoch (200–100 B. C.) are of Apulian manufacture. (See Cases B and C.) They belong to the latest period of the art, which began to decline after the introduction of gold and silver vases from the East through the conquests of Alexander. They are, in many cases, of enormous size, very elaborately decorated, overcharged with ornament and color, and extravagant in shape. Those of the latest period are more and more strongly marked by these signs of decadence. (See Appleton Collection, Nos. 284–395.)

Among the most interesting objects in the Cyprus Collection are the fifty-one pieces of Greek glass, taken from the tombs at Idalium. The exquisite colors which they display are the result of oxidization, through contact with earth of a certain quality during many centuries. Oxidization, which gradually destroys such hard substances as glass and metal (see the bronze weapons, implements, mirror, etc. etc., in Case D), has no power over terra-cotta (see the beautiful Greek fragments of statuettes in this same case, Nos. 212–251, which are as perfect as if made yesterday). Some of the heads of Cybele or Astarte are of the best period of Greek art, and the horse's head (No. 237) is like one from the Parthenon marbles in style and spirit.

In Case A we would particularly call attention to the statuette, in calcareous stone, of a female figure holding a child in her arms, No. 152, repeated in the terra-cotta, No. 133. Many such figures have been found at Cyprus, which, although it had no artistic school, was a centre of fabrication for small objects of devotion, such for instance as the rude little terra-cotta idol in Case C, No. 136, which probably represents Aphrodite. Similar figures are mentioned by Athenæus as commonly sold as talismans to navigators in the seventh century B. C.; Lucien also says that terra-cotta figures of this kind were sold near the Temple of Venus, at Cnidos.

The little stone group (No. 152, Case A) is one of many repetitions of a traditional type, under which the Greeks represented the Telluric divinities as mothers and nurses. Such

goddesses were called κουροτροφοι, *i. e.* nursing goddesses. A certain number of divinities were so regarded, as, for instance, Demeter, Gæa, and the great goddess of Cyprus, Venus Astarte, who seems to have been a combination of the Greek and Oriental conception of Aphrodite. This group may perhaps represent Nana and her son Atys, the beautiful shepherd beloved of Cybele.

Among the most curious of the objects found in the tombs of Idalium, here exhibited, are rudely-shaped, and, in some instances, gaudily-painted toys (see Nos. 142, 143, 147). It has been suggested that mothers placed these playthings in their children's graves.

The stone heads are of great interest, from the variety of type which they exhibit. The Asiatic, Egyptian, Greek, and Roman races, who successively ruled over Cyprus, are each represented in these mutilated monuments.

Having now pointed out some of the most interesting objects of ancient art in the Museum, we would say a few words about those of modern art. Among these none are better worthy of attention than the six majolica plates and the two very beautiful bottles (see Nos. 402, 3, 4, 5, 6, 8, 9, 10, placed on the wall and on the top of one of the cabinets). No. 406, which is what is called Hispano-Moorish ware, brings us to the origin of this beautiful art-manufacture. The Moorish potters were established in the island of Majorca (whence the Tuscan name Majolica) at a very early period, and fabricated earthenware plates distinguished for the beauty of their metallic oxide glaze; they adorned them with Arabic patterns and fantastic animals. The oldest establishment of this sort of pottery was at Malaga, where it was introduced by the Arabs, or the Moors, who perhaps derived the secret of making it from Persia. The Pisans, who conquered the Balearic Islands in the twelfth century, are said to have brought the manufacture of Majolica to Italy from Majorca. In the fifteenth century it was chiefly made at Faenza, under the name of pietra or terra di Faenza, whence the French derived the name of "faïence," which they applied to it. Unlike porcelain it is made of common

earth, and being only vitrified upon the surface retains a certain degree of porosity. That which was covered with a plumbiferous (leaden) composition was called "Mezza Majolica." Thanks to the patronage of the Dukes of Urbino, the Majolica made at Urbino, Castel Durante, Pesaro, and Gubbio attained a high degree of perfection during the first half of the sixteenth century, after which it began to decline under the growing taste for porcelain. The names of such distinguished artists as Giorgio Andreoli of Pavia, sculptor and potter established at Gubbio in 1498, whose plates are distinguished for their beautiful iridescent glaze ; of Francesco Xanto da Rovigo, of whose artistic skill the plate No. 408 (signed and dated 1532) is an example ; and those of Guido and Orazio Fontana, who worked for Guidobaldo, Duke of Urbino (1540–1560), are connected with the great manufactories above mentioned. The largest platter No. 405 (subject, The Triumph of Bacchus) and the two richly adorned and painted bottles (gourdes), Nos. 409 and 410, are probably the work of Orazio Fontana.

The erroneous idea that Raphael made designs expressly for the Majolica of Urbino and Castel Durante (whence the name Raphael-ware, often given to it) may have arisen from the fact that some of the designs were taken from his works ; or, as has been conjectured, from the substitution of his name for that of Raffaelino del Colle, a painter who worked for Guidobaldo I. della Rovere.

There is little doubt that the great reverence felt for the name of Raphael has contributed to the preservation of many of these fragile treasures, which were greatly valued by the principal families of Urbino and the Romagna.

The Duke Alfonso d'Este, who was himself an amateur potter, contributed not a little to the general use of Majolica for domestic purposes by substituting it upon his own table for the plate which he was obliged to pawn to meet the expenses of the war which he and the Venetians waged with Pope Julius after the League of Cambray, in 1510. The Ferrarese factories were, for the most part, inactive from this time until 1522, when they again flourished, for we know

that the celebrated painters, Giovanni and Battista Dossi, made designs for them in 1524. Duke Alfonso then wrote to Titian to procure for him a number of pieces of Majolica from Murano. Among them were many Spezieria jars used to hold drugs. Of such jars we have specimens in Nos. 436 and 467, probably of Florentine manufacture.

No. 463 is an excellent example of the plates called "amatorii," or marriage plates. Upon these plates, lovers caused the portraits of their betrothed to be painted, with such inscription as "Camilla bella," "Lucia diva," etc. etc., and sent them as presents, laden with fruits, sweetmeats, or confectionery.

We now come to the works of a celebrated artist who combined sculpture and painting with the Keramic art, and originated a new and beautiful branch of decorative art. This was Lucca della Robbia, one of the most eminent of the many great Florentine artists of the fifteenth century. After long practising as a sculptor, he devoted himself to the discovery of a hard enamel which would give terra-cotta the durability of marble, and after repeated failures at length attained the desired result about the year 1443. With the true instinct of an artist, Lucca long used a pure white enamel upon the figures which he modelled, and preserved their sculptural feeling by confining color to his backgrounds and accessories. Thinking, however, that his works might, if more highly colored, be used as substitutes for fresco painting, he afterwards added other hues than pure blue and green to his pallet, and began to color the flesh parts and draperies of his figures. His nephew, Andrea, carried the abuse still further, and under his hands and those of his four sons the distinctive character of pure Robbia ware was gradually lost, until it became an enamelled picture not much above the level of wax-work. The difference between the art in its purity and its decline may be judged of by Nos. 518, a "Madonna and Child" attributed to Lucca, and 519, the "Madonna adoring the Infant Jesus," by Andrea or one of his sons. The first is a pure and charming work, which, though by no means one of his best, will give the visitor some idea of the great talent

of the artist and the plastic propriety of his work. The second will show him how, by overstepping the bounds which should separate painting from sculpture, a hybrid species of art was produced which had the merits of neither. A cast of one of Lucca's most celebrated works in marble will be found among those of other great Tuscan masters at the end of the room; namely, the "Singing Boys," No. 530, one of a series of reliefs in marble, made for the balustrade of the Cantoria (organ loft) in the Duomo at Florence. For excellence of composition and simple, unpretending truth to nature, this group of choristers is worthy of the highest praise. So earnestly do they sing, and so perfectly is the character of each voice conveyed by the facial expression, that like Dante, when he looked upon those celestial bas-reliefs which surpassed the works of Polyclete (Purgatorio, X Canto), we are in doubt whether we do not hear as well as see, —

> " . . . . . á duo miei sensi.
> Facea dicer l'un No, l'altro Si canta."

The other casts on either side of this relief are of works by celebrated Tuscan sculptors of the fifteenth and sixteenth centuries, from Orcagna to Benvenuto Cellini.

In Case F will be found some bronze medals by the great Italian medallists of the fifteenth century. Vittor Pisano, commonly called Pisanello, a native of Verona (1380–1447), who attained great eminence as a painter, revived the forgotten art of the medallists, and founded a school which was continued by his eminent countryman, Matteo de' Pasti, and by Sperandio of Mantua. They modelled the profile heads of illustrious men and women of their time with unsurpassed delicacy and truth, giving every varying plane of facial surface in a small compass, and working out the accessories with the utmost technical accuracy. The ornaments, inscriptions, and devices of all these medals are models of skilful and tasteful treatment; the bronze is of the finest quality and the most perfect color; and the reverses are adorned with low reliefs of admirable workmanship. Both

Pisanello (who liked to foreshorten figures) and Sperandio, frequently introduced horsemen on the reverses of their medals. See No. 509 and No. 510, where a knight is praying before a cross by the wayside, while his companion awaits him on horseback. Much the finest medal in this case is that by Matteo de' Pasti, of the famous Isotta da Rimini (No. 507), the mistress of Pandolfo Malatesta, Lord of Rimini. The elephant (see the reverse of this medal) is the crest of the Malatestas. The two of Pandolfo Malatesta (Nos. 505 and 506), that of Lionello d'Este (508, by Pisanello), and that of the Greek Emperor, John Palœologus (No. 509), who came to Florence in the year 1439 to attend the great Council convoked by Pope Eugenius IV to heal the schism between the Greek and Latin Churches, are other excellent examples.

The three magnificent specimens of Gobelin tapestry, loaned to the Museum by Mr. George O. Hovey, and once the property of King Louis Philippe, were saved from the fire which destroyed the chateau at Neuilly in 1848. They were purchased in Paris by Mr. Hovey, who brought them to Boston, where they were again saved from the flames in November, 1872. The warehouse in which they were stored stood in the very centre of the burnt district. This is really a matter for great congratulation, as it may be safely said that nothing comparable to them of their kind exists on this side the Atlantic. The dimensions of the two largest are 20x12, the third is 15x12. They represent Summer, Autumn, and Winter. The picturesque costumes of the figures, some of which are nearly life-size; the landscape backgrounds, made up of hills, trees, castles, and sky; the exquisite borders enriched with gold thread, and the fine texture of the fabric, make these woven pictures, whose tones are softened and harmonized by time, equally precious, whether regarded as examples of the designer's or the workman's skill. We should suppose them to be at least two hundred years old, though it is difficult to be precise about the date of arras hangings. They are what are technically called tapestries "*de haute lisse*," *i. e.* wrought on the upright or vertical frame which

was substituted for the Sarecenic low or horizontal frame (called "*basse lisse*") by the Flemish and French artisans in the XIV century.

The question as to how far such textile fabrics are the work of the hand is so often asked that an answer in this place may not be unacceptable. We quote from Dr. Rock's descriptive catalogue: "Tapestry is neither real weaving nor true embroidery, but unites in its workings these two principals into one. It is not embroidery, though so very like it, for tapestry is not worked upon what is really a web, having both warp and woof, but upon a series of closely-set fine strings. Though wrought in a loom and upon a warp stretched along a frame, it has no woof thrown across those threads with a shuttle or any like appliance, but its web is done with many short threads, all variously colored, and put in by a kind of needle. With the upright as with the flat frame, the workman went the same road to his labors; but in either of these ways he had to grope in the dark a great deal on his path. In both he was obliged to put in the threads on the back or wrong side of the piece, following the sketch as best he could behind the strings or warp. As the face was downward in the flat frame, he had no means of looking at it to correct a fault. In the upright frame he might go in front, and with his own doings in open view on one hand and the original design full before him on the other, he could mend as he went on, step by step, the smallest mistake, were it but a single thread."

In concluding this Preface it may not be out of place to remind those persons who visit the present collections of the Museum that they have been brought together with the view of giving the public an opportunity of seeing rare and curious objects, and in the hope of exciting interest and stimulating the general desire to have the Museum made a first-class institution of its kind. The student may learn a great deal from the objects collected in these two rooms; the man of culture may pass a profitable hour in examining them; and

the wealthy and generous, seeing how few they still are, may perhaps be moved to give us the means of increasing them, so that when the spacious halls of the Museum building are ready, they may not be too scantily furnished with treasures of Art.

CHARLES C. PERKINS,

Chairman of the Committee on the Museum.

BOSTON, July 12th, 1875.

THE WAY COLLECTION

OF

EGYPTIAN ANTIQUITIES.

CASE No. 1:—

OBJECTS IN BRONZE AND OTHER METALS.

DIVINITIES.

1 to 11. FIGURES OF THE GOD OSIRIS, generally represented swathed as a mummy.

In No. 1 both hands clasp a crook, while in the right he holds the emblem of life eternal, a cross with a loop for handle. In most of the other figures, he holds the crook in one hand, the whip in other. He was the judge of the dead.

12 to 16. FIGURES OF THE GOD AMUN, often styled "King of the gods," chief deity of Thebes.

No. 12 is of the time of Rameses II; it is of good proportions, and has had a gilt dress and necklace. No. 15, in a walking position, has eyes of silver. No. 16, a sitting figure, has the head-dress, feathers, and crown complete.

17 to 24. FIGURES OF THE GOD HORUS, son of Isis and Osiris.

Those figures which represent him as a child, once supposed to be images of Harpocrates, wear a lock of hair on the right side. 17, of excellent workmanship. 21 to 24, of late date.

25. FIGURE OF THE BEARDED PTHAH. Bes (?) on a pedestal supported by two sphinxes.

A deformed dwarf. Some doubt as to the identity of this god.

28. FIGURE OF KHEM, the God of Fertility.

29 and 30. FIGURES OF ANUBIS, jackal-headed.

He presided over embalmments, and in many ways guided the soul after death.

31 and 32. FIGURES OF PTHAH, chief deity of Memphis, represented as mummied.

The large figure is of curious workmanship. The bronze core was covered with white stucco; the face, hands, and necklace were gilt; the eyelids, eyebrows, scalp, etc., are of a composition of antimony. The eyes were inserted but are now missing, as well as the cap, staff, and beard.

33. FIGURE OF ATUM OR ATMOO, with a very curious head-dress. The sun under the horizon.

34 and 36. FIGURES OF ISIS, wife of Osiris.

In 36 she is nursing Horus.

37. FIGURE OF PASHT, cat or lion headed, with her shield in the left hand.

In 38, head, breast, and arms are given.

42, 43, and 44. Uncertain divinities.

46. FIGURE OF BES, with a club.

47. SMALL FIGURE OF A GOD to the waist, where it ends in a base; various devices. Roman period.

ROYAL AND DOMESTIC FIGURES.

49. FIGURE OF A KING wearing the crown of Upper and Lower Egypt.

54. FIGURE OF A BOY, probably statue of a son of one of the Ptolemies.

7, 59, and 60. WINGED BOYS, asleep, playing the double flute. Greek work.

FIGURES OF ANIMALS, DOMESTIC IMPLEMENTS, ETC.

61–67. THE URÆUS, the asp, an emblem of royalty.

In No. 61 it wears the crown of Lower Egypt. Similar figures in wood may be seen over the door of entrance.

71–77. BULLS, RAM, CATS, HEAD OF AN ELEPHANT.

78. PART OF A SISTRUM.

79, 81. MINIATURE BUCKETS.

82, 85. VARIOUS SPOONS, one with a long, hooked handle, ending in a duck's head.

86–92. MIRRORS, once highly polished.

93–95. INSTRUMENTS FOR THE USE OF SCRIBES.

99. ARROW-HEADS.

101. MINIATURE HOE.

105. HEAD OF A MINIATURE RUDDER.

In their grand processions the arks or boats of the divinities were borne in state. Miniature models are often found.

106, 107, are the shields that made the prow of these boats.

107 is of silver.

110, 112. RINGS of bronze and silver, for hand and ear.

CASE No. 2:—

OBJECTS IN MARBLE, ALABASTER, LIMESTONE, SANDSTONE, AND TERRA COTTA.

On the third shelf from the floor, right side, are grouped a few figures of the gods.

116. AMUN. Seated.

117 and 119. HEADS OF OSIRIS.

122 and 123. HEADS OF BES, the grotesque dwarf.

122, a remarkable piece of sculpture in some unknown substance.

124, 125. Isis nursing Horus.

126. Ta-oer. Hippopotamus-headed, with claws of a lion, in red stone.

127 to 158. Fragments of Figures.

On the upper shelf, right hand, are grouped a number of typical Egyptian faces and heads. The fragment in the rear, mouth and nostrils red, on a yellow ground, are portions of a portrait of Seti I (about 1400 B. C.), cut from the wall of Belzoni's tomb. On second shelf, right, is a life-size hand in granite, holding the crux ansata, emblem of eternal life. A number of curious figures of women on couches are grouped together on the fourth shelf, right hand.

159–185, also 678–707. In back part of third and fourth shelves are many mummy figures in stone and terra cotta, and on the second are others in porcelain.

These are found in great numbers in the tombs, placed there, perhaps, on the day of the funeral by friends and relatives. They represent the deceased with legs and arms swathed, as when mummied after death. Generally an extract from the Book of the Dead is inscribed in front; often the name and occupation of the deceased. Some of the better made figures are placed on the third shelf, left. The dead carries in either hand a hoe and a pick, and over his shoulder a bag of seed (one fig. is turned to show this). Part of the work of his time of probation in the after-life was to cultivate the fields. 706 is worthy of examination (on third shelf, right), — a mummy figure of the style of the XIX dynasty, the face lost. Beneath the crossed hands is the figure of a bird with human head. It is emblematical of the soul, either just leaving, or returning to reanimate the body.

214. On the upper shelf, right, is a fragment cut from the wall of a tomb.

A figure holding an oar, among papyrus reeds, probably part of a fowling-scene. It is of the best style of Egyptian sculpture, and may date from the time of the pyramid builders.

248–301. VASES, TAZZE, AND JARS, of alabaster, marble, and other stones.

The short, full ones are generally meant to hold stibium, kohl, with which the women were wont to paint the eyelid and brow. A curious one, a monkey holding a pot, is on third shelf, right (186).

On lower shelf, right, are a number of SEPULCHRAL CONES OF BRICK, AND CYLINDERS with hieroglyphics.

Some of these may have served as stamps for the seals put on doors of granaries, etc., as at the present day in Egypt. Others probably marked the spots where bodies were placed. While the rich were buried in rock-cut tombs, immense numbers of the poorer classes were placed in the *debris* at the foot of the hills, and here these cones are found in great profusion.

ON SHELVES OF THE WALL:—

On the wall opposite entrance are three FUNERAL TABLETS. These generally contain a prayer to Osiris, and record name and occupation of deceased.

195 is in good style; a man and his wife; before them a table of offerings,— meat, vegetables, and wine.

224 and 225, PIECES OF LIMESTONE, are portions of the wall of a tomb, giving an excellent example of the cutting of hieroglyphics.

227, FRAGMENTS IN SANDSTONE, from the wall of a temple.

One has the head of an Asiatic captive.

On these shelves and on the tops of cases are placed: —

237 to 247, A NUMBER OF SEPULCHRAL VASES, intended to hold the viscera of the person in whose tomb they were placed.

A complete set consists of four (see upper shelf on right on entering), the covers bearing the heads of the four Genii of Amenti (the Egyptian Paradise), human, of the ape, jackal, and hawk. They are inscribed with the name of the deceased and of the genius protecting

the special organ embalmed within. A fine set in alabaster is placed over Case 2. It dates from the time of Aphries, the Pharaoh Hophra of Jeremiah. The covers are in this set all human-headed.

CASE No. 3:—

OBJECTS IN WOOD.

370. FIGURE OF OSIRIS, once gilt, with ivory eyes inserted.

371. ISIS. Kneeling, she wears her emblem, a throne, on her head.

373, 375. COVERS OF SEPULCHRAL VASES. The human-headed one is a fine piece of carving.

376 to 329. MUMMY FIGURES. See before Nos. 159–185.

These wooden figures answer the same purpose as the stone and porcelain. Often they are gayly painted. Some are placed on pedestals on which also the wife kneels before her husband, No. 411. Often in cavities in these pedestals, Nos. 414, 415, etc., were placed papyri. Nos. 381 to 387 were found in the tomb known by the name of Belzoni's, being that of Seti I (Oimenepthah), and bear his cartouch (1400 B. C). Those with aprons carved in folds generally date from the XVIII or XIX dynasty.

430 to 486. FIGURES IN VARIOUS ATTITUDES, dancing, standing, and squatting.

In the men the flesh is painted red, in the women yellow. These are found in great numbers in one quarter of the tombs at Thebes. The group 430 and succeeding numbers were found on the little model of a boat. It represents the captain and sailors seated or squatted for a talk.

487. A GROTESQUE FIGURE, knees bent, cavity in the head —a stibium bottle.

488. FIGURE OF A GIRL. Curious as giving a style of dressing the hair like the the modern fashion of Nubia. The large ear-rings are also still seen there.

489, 490. SIMILAR FIGURES IN IVORY.

491–503. FIGURES OF ANIMALS. The dog, jackal, hippopotamus, cat, etc.

504–506. On upper shelf, FIGURES OF THE SOUL, represented by a hawk with human head.

For an illustration of this, see Fig. 706, Case 2.

507–536. FIGURES OF BIRDS, chiefly of hawks.

The Hawk was the emblem of Horus. 532 wears the crown of Upper and Lower Egypt. 524 represents a hawk, mummied.

ON THE WALL:—

Suspended above Case 3, and also on the left, are various STAVES AND BOWS.

Long staves were usually carried by the Egyptians. The top was often in the conventional shape of the lotus flower ; two such can be seen in Case 4. Often they were ornamented with a short, projecting branch, and if nature had not supplied it an artificial one was fastened on ; instances of both kinds can be seen on the wall. They are of hard wood, carried the heavy end down, and are of length much greater than the canes of the present day. Often the owner's name is inscribed. Frequent mention of staves is made in the Bible, both literally and metaphorically, showing constant use of them. The bows are generally in good preservation ; the largest is sixty-three inches in length, and about one and three eighths in diameter at largest part. They are of good shape, tapering at the extremities.

CASE No. 4:—

OBJECTS IN WOOD, CHIEFLY DOMESTIC MISCELLANÆA.

579. THREE PIECES OF HARD WOOD inscribed with hieroglyphics.

They were parts of the posts of a rectangular shaped sarcophagus. The hieroglyphics are cut in admirable style. The wood is the Sont, Acacia (Mimosa) Nilotica, one of the acacias that produces gum-arabic, the shittim-wood of the Old Testament.

581. A Box for paints (?) in five compartments, with a sliding cover.

582 to 586. Scribe's Palettes with brushes.

They usually have a long cavity for the reed and two round ones, one for red and one for black pigments; both were in constant use, as the papyri show. In the Funeral Ritual, or Book of the Dead, the titles of chapters and directions for use were usually written in red. The custom still prevails in ecclesiastical books, and has given rise to the word *rubric*.

587. Painters' Palettes.

589. Two Fan Holders.

Before the Egyptian kings, in their grand processions, were carried two fans of feathers. A similar custom can be seen to-day in the processions at St. Peter's.

590–595. Kohl Bottles, for holding the stibium with which to paint the eyelid and brow.

594, the grotesque dwarf, is a shape much affected by the female sex.

597. Lady's Toilet Box, in shape of a duck, cover lost.

598 to 602. Combs.

603. Head of Horse on a stick, part of a harp of graceful form, often seen in the pictures in the tombs.

604. Head-Rests.

The Egyptian complicated arrangement of hair would have been disarranged by a modern pillow. These were put under the back of the head. Those now used in the Polynesian Islands are precisely similar, and those of Japan closely resemble them. On one a grotesque dwarf is sculptured, — a frightful figure to drive away dreams

607. Sandals.

608. A Doll, flat, painted.

610–611. Parts of Stools or Chairs.

612–630. Spoons, Models of Boats, Rudders, and numerous other articles.

631. Three Clamps for holding stone together.

A. The Crux Ansata. — Cross with a looped handle, the emblem of eternal life.

This is constantly represented in the hands of the divinities. Often they are seen offering it to mortals.

B. FRAGMENT OF THE SYMBOL OF STABILITY.

It was formerly called the nilometer, — the most usual symbol of the god Ptah.

CASE No. 5:—

TABLETS OF WOOD, FRAGMENTS OF MUMMY CASES, ETC.

539. TABLET representing Horus on the crocodiles, surmounted by the grotesque head of Bes.

Such tablets in wood are rare; they are of late date. Probably emblematic of the triumph of life over death.

540 to 550. FUNERAL TABLETS, placed in the tombs, generally inscribed with prayers to Osiris, etc.

The suppliant usually stands before an altar on which is placed a lotus flower and other offerings. Behind the altar, one or more deities. Osiris, 541; Osiris and Isis, 548; Osiris, Isis, and four Genii of Amenti, 543 and 544. The suppliant often wears the white robes of justification, No. 548, a specimen of which can be seen in Case 8.

550 is of better workmanship.

Here the offering is made by a priest wearing his robe of office, a leopard-skin. Half only of this tablet has been preserved.

551 and 552 are PECTORAL TABLETS placed on the chest of a mummy.

They are carved, and were once inlaid; they represent Anubis as guardian of the tomb.

553. A SCHOOLMASTER'S TABLET for teaching a pupil to write Greek.

554. TABLET WITH GREEK INSCRIPTION, bearing name of Athanasius, probably hung in some church; only half is preserved.

555 to 560. MINIATURE MUMMY CASES, or covers of the same. Nos. 1017 and 1018, left hand of case, are similar.

These cases may sometimes have contained a fœtus or some small animal, as No. 1018. Generally, however, they held a stick or figure wrapped in bits of bandages, and inscribed, as if a child had put them up in sport. Nos. 558 and 1017.

562. Fragment of a Mummy Case with nine lines of very finely-executed hieroglyphics.

The mummy lies on a funeral bier; above hovers the figure of a bird with human head, representing the soul returning to reanimate the body; beneath are the four vases, such as are seen on the shelves above the case, to hold the viscera.

563. Faces from Mummy Cases. Others are suspended on the wall opposite.

The expression of some is excellent. One in hard wood, with glass eyebrows and eyes inserted, gives the pale-brown complexion of the modern Egyptian. This is of admirable execution, perhaps a portrait.

564, 565. Figures of Hands from mummy cases.

566. Figures of Beards; to show the mode of plaiting in shape of the letter J.

The rest of the case is filled with fragments of mummy cases, or of the cartonage which enveloped the mummy, as seen on the four mummies in the centre of the room.

CASES Nos. 6 AND 7, AND AGAINST THE WALLS:—

955 to 961. Seven Mummies with their cases.

The immortality of the soul was a fundamental doctrine of the Egyptian religion. It is probable that, after a long period of probation, the soul was expected to return to the body, and hence originated the habit of embalming. The custom has obtained among other people, but has nowhere been held in such esteem, or carried out so perfectly, as with the Egyptians.

There were various methods of embalming, according to the taste and wealth of the friends of the deceased. That it was

done with skill is attested by the preservation of these bodies for over three thousand years. During the process the viscera were taken out, and after careful preparation were either returned to the body or placed in the four jars which are displayed on the shelves on the wall. After embalmment, the body was wrapped in bandages of fine linen, which in some instances have been found to measure over one thousand yards in length. The bodies in these cases have been unrolled, but specimens of the very careful method of bandaging can be seen on the mummies of animals in the lower part of Case 6. Among these bandages, and but rarely immediately against the body, were placed numbers of amulets and emblems, such as may be seen in Case 12; often they were of gold or silver. To get at these a mummy is generally unrolled and searched as soon as found. After bandaging, it was placed in a stiff form of cartonage made of linen cloths cemented and tightly pressed together, then fitted to the body while yet moist. The cartonage was then gayly painted, as seen in these Cases 6 and 7.

The body thus enveloped was then placed in one or two coffins, specimens of which, in wood, can be seen against the walls. Sometimes these coffins are of stone — sarcophagi — and are wonderful specimens of skill in stone-cutting.

The faces on the cases and cartonage, when of women, are painted yellow; of men, red. In some cases they may be meant for portraits. The resemblance between the face on the cartonage of 959 and on the inner case against the wall on the right might indicate this.

959 is a fine specimen. MUMMY OF A LADY OF RANK, face gilt.

On the second line beneath the hands is a double picture of the deceased pleading her cause before Osiris, who sits as judge, holding his emblems of dominion, the crook and whip. She is supported by Truth, wearing her ostrich feather. A large portion of the Egyptian Pantheon is displayed beneath. Near the feet, on the right, is Athor in her sacred tree, pouring out to the deceased the water of life.

The two wooden cases of this mummy are placed against the wall on the right; the outer lid is wanting.

955 in Case 7 is another fine specimen. It is of a man, bearded. Its inner case, a fine piece of work, though injured, stands between Cases 2 and 3.

961. In the corner, on the left on entering, stands a mummy in its cartonage, in both of its cases. The lid of the outer case on the left, of the inner on the right. Through some accident, the painting of the cartonage is obscured by melted bitumen.

962. In Case 6, A MUMMIED HAND, delicate, well-preserved, with a ring on the fourth finger.

In the lower part of the case are MUMMIED SKULLS (one of these is half filled with bitumen), HEADS, ETC. Also two small mummy figures of wood, the interior eaten out by insects. With them are two locks of hair thrown into the tomb at the funeral. Also many MUMMIES OF ANIMALS; of the cat, cynocephalus, hawks, ibis, etc.

In lower part of Case 7 are a number of baskets of reed and palm-leaf, some sandals in excellent preservation, boots of leather, etc. etc.

CASE No. 8:—

MUMMY COVERINGS.

To the right, pieces of MUMMY CLOTH of various dates and quality. Some are inscribed with hieroglyphics.

1004 To the left, a fine specimen of the ROBE OF JUSTIFICATION, represented on the wooden tablet, No. 548.

It is over sixteen feet in length by six feet nine inches wide, with a fringe. It was supposed to be worn in the trial after death, before Osiris.

1012. A LONG MITTEN, with blue border, a piece of fine linen fabric.

1021. A complete set of the GENII OF AMENTI, in wax.

These have been mentioned in speaking of the sepulchral vases. The human-headed was Amset, the carpenter; the monkey-headed, Hapi, the digger; the

jackal-headed, Smautf, the painter; and the hawk-headed, Kebhnsnof, the bleeder. These little figures were perhaps put inside the body.

OTHER OBJECTS are repetitions of these in wood and wax, pieces of cartonage in shape of vultures, scarabæi, etc.

All taken from the coverings of mummies; among which is a bead net-work containing a human face, a winged scarab, a winged deity, and the four genii once placed over a mummy of the time of the XVIII dynasty.

CASE No. 9, on Left of Foregoing Case:—

PAPYRI.

Only fragments of Egyptian manuscripts can here be shown. They are portions of the Funeral Ritual, or Book of the Dead.

A vignette on one shows a mummy drawn on the funeral sledge, with a woman weeping over it. A modern specimen of the papyrus reed simply sliced, without preparation, is also shown.

Case No. 10:—

VASES, BOTTLES, JARS, ETC., IN TERRA COTTA AND VITREOUS WARE.

Some of the finer specimens are placed round the room on the tops of cases.

In this case on the upper shelf are sundry bottles, some very tall on the left.

On the next are some pilgrim bottles, suspended.

755. A PRETTY GREEK VASE.

757. A CURIOUS JAR.

756. A VASE bearing a grotesque face.

On the two shelves beneath are various heads, the covers of sepulchral vases.

CASE No. 11:—

SCARABÆI.

The common beetle, from the very curious method in which it lays its eggs, became with the Egyptians a favorite symbol. Taking a morsel of mud or dung, and depositing on it her eggs, the beetle then fashions it into a perfect sphere, and pushing backwards, rolls it to a hole, where she buries it, leaving the sun to hatch the eggs into life.

The Egyptians supposed that there was no female, that it was the male insect solely thus reproducing his kind. Hence, it became the symbol of creative power, — of the world, holding the seeds of life, and of the sun.

Scarabs are found in the tombs and among the ruins in immense numbers. Besides the pure symbolic use, in which sense they were placed with expanded wings on the breasts of mummies, they were used often as ornaments to necklaces and in great numbers as signet rings, in which case they bore inscriptions of various sorts, often the name of the reigning king, more frequently that of a god, or some attribute of one. Those of larger size often recorded events of public or private nterest. Some of these, in hard stone, are remarkable for their cutting.

CASE No. 12:—

AMULETS, EMBLEMS, TRINKETS, ETC.

FIGURES OF DIVINITIES.

Egyptian theology — an intricate system, varying in each age and in each separate locality, understood by neighboring nations only in fragmentary parts — has generally been dismissed as a tissue of idle fables or of gross abominations.

The patient labor of the later Egyptologists has, however, brought some order from the chaos, and disclosed, reigning above and over this multiplication of deities and deified objects, one sole God, " who made all things, and was not himself made."

How far this idea was present in the popular worship; whether it was ever held by the people, or was entertained only by the priests as one of their holy mysteries; what limit of time or place it had, are subjects for discussion.

The Egyptian religion, as known to the Greeks and early Christians from whom hitherto we have drawn most of our information, had wandered far from its ideal; its Pantheon had become encumbered with a numberless host of divinities; and the sun, the chief visible agent, once taken as the chief symbol of the deity, had become the chief god. His name, Ra, was often given, as an added dignity, to the other gods. Amun was styled Amun-Ra.

The greater gods may at one time have all been deifications of the attributes of the One, as Thoth was of divine reason, and Kneph of the divine spirit. Lesser gods were often deifications of nature.

Many of the better known Egyptian deities are here grouped together. If the question arises as to whether any people believed that such monstrosities as are here shown — human bodies with animal heads — had a real existence, it may, perhaps, best be answered by bearing in mind that Christian art for many centuries so represented the evangelists: St. John with the head of an eagle, St. Mark with that of a lion, and St. Luke with that of an ox. Such representations were purely symbolical.

633, 634. PTAH, creative or perhaps more precisely, formative power. Chief deity of Memphis. Here in the shape of a dwarf, or rather of an embryo. Another type of him can be seen in the bronze case; unfortunately, the figure is much corroded.

634. A. The Egyptians were prone to group their gods together, usually into threes, these sometimes forming triads, sometimes trinities. Two curious examples are here shown.

Ptah, Horus, Kneph or Noum,	and	Ptah, Horus, Thoth.

635. THOTH, generally characterized by the head of an ibis, which he here wears; sometimes by that of the cynocephalus ape.

The God of Letters, the recording angel of the final judgment.

636. RA, the sun, hawk-headed, and wearing the disk of the sun, from which projects the urœus.

With the definite article before it, this name became Phra, a title of the sovereigns of Egypt, hence our Pharaoh.

637. HORUS, hawk-headed, wearing the crown of Upper and Lower Egypt.

There were, perhaps, three gods of this name.

638. ANUBIS, jackal-headed. Embalmer of the dead, guardian of the tomb, etc.

Flat figures of this god are often sewn into the mummy bandages.

639. KNEPH or Noum, the spirit, ram-headed.

640. KHEM, the God of Fertility.

640. A. — CHONSO, the third person of the great Theban triad. Represented as mummied, with the lunar disk upon his head; he wears the plaited lock of childhood.

641. HORUS AS A CHILD, his finger in his mouth.

642. BES (?) holding sword and shield.

643–645. THE GROTESQUE DWARF, BES (?).

But little is known of this divinity. His effigy is constantly placed on articles pertaining to the toilette of women. These figures were mostly intended to be worn round the necks of women and girls. Many of the figures are double, back to back, some quadruple.

646. HEADS OF THE SAME DIVINITY, also adapted to be worn.

647. SCHOU, with both hands above his head, elevating the disk of the sun.

648. HEAD OF OSIRIS. Fine work.

The principle of good. In his career, he symbolizes the eternal strife with evil and the final victory of good. Worship of other deities was apt to be local, that of him was universal.

649. HEAD OF APIS.

650. ISIS AND HER SISTER NEPTHYS, the former distinguished by a throne on her head.

651, 652. ISIS.

In most of these figures she is represented as nursing Horus, a very favorite subject.

653. ISIS, NEPTHYS, AND BETWEEN THEM HORUS.

654 to 656. PASHT, head of a lioness, rarely that of a cat, — the avenger of crime.

Statues of her, full size, of very dark stone, are frequent. A group of them in water color may be seen near the door.

657, 658. TA-OER. Head and body of a hippopotamus, with the feet of a lion.

846. AMUN-RA, the chief god of Thebes; one of these figures is finely executed.

847. Probably of RA, hawk-headed, seated.

848. ATUM OR ATMOO, the sun under the horizon.

Curious head-dress, in which the lotus and two tall shafts are prominent.

850. UNKNOWN DIVINITIES, one with large ears surrounded by lions (Pasht?), the other with the head of a rabbit.

851. A GODDESS with a fish on her head.

818 to 833. FIGURES OF ANIMALS. Of the monkey, ram (one with four heads), cat, bull (one tied up for sacrifice), crocodile, hawk, pig, lion, dog, frog, rabbit, of fish, of the phœnix (830), hedgehog, scorpion, and calf.

872 to 884. THE MYSTIC EYE (of Horus?), found in immense numbers in the tombs and elsewhere.

These are mostly adapted to be worn as amulets.

855. EYES FROM MUMMY CASES.

836. The Tat, formerly supposed to be the nilometer, emblem of stability.

892. Two Columns, one supporting the figure of a cat, the other the head of Athor.

894. A Scorpion with a woman's head and shoulders, a very remarkable figure.

896, 897. Objects belonging to Necklaces.

898. Emblems representing the Fastening of the Belt.

900. Heads of Serpents.

901. Rosettes, perhaps for furniture.

903. Four Miniature Jars on a slab. Supposed to have been intended to hold paints, but a fracture shows the interior to be uncolored.

907. The Caps of Upper and Lower Egypt.

912. Porcelain Rings, various devices.

913, 914, 915. Rings in ivory, cornelian, and a hard red stone ; parts of necklaces.

916. Flat Figures sewn into mummy coverings.

On the circular stand are placed some objects selected for the beauty of their execution, or as being of especial interest. On the base are grouped various emblems.

932. Various Rings, two of gold ; one of these in form common at the present day, the other is of an Etruscan pattern.

Three silver-mounted scarabæi, the hoops rather heavy, probably a later imitation of real Egyptian work, which can be seen in the bronze and delicate silver mounting of the rings by their side ; in these the silver is oxidized. A ring, copper gilt, with head of Christ in red coral, is probably of Byzantine work. A scarab in its original gold setting, hoop of the ring lost.

926. Figure of Ra, sitting, in highly polished chrysolite ; one of the child Horus in a hard yellow stone.

928. Six Figures of Isis, one of Thoth (this in fragments), are fine specimens of carving in lapis lazuli.

The expression on the faces of two of the figures of Isis is admirable.

934. THMEI or MA. One of these figures is an exquisite bit of cutting in lapis lazuli. She wears her ostrich plume on her head. The Goddess of Truth.

At the final judgment the heart of the deceased was placed in one scale and Thmei or her ostrich plume in the other, Thoth standing by to record the inclination of the balance.

940. FIGURES OF HAWKS in lapis lazuli.

On the base of the circular stand are the various emblems most commonly found wrapped up in the mummy coverings in cornelian, lapis lazuli, and other stones.

941. THE HEART, symbolized by the vase which contained it after burial. It was accounted the seat of life.

943. THE MYSTIC EYE, OUTA.

No emblem is so universally found. Perhaps its most common signification would be best interpreted by the "All-seeing eye of God." * In astronomy it had the signification of the accomplishment of a period; hence it became emblematic of the period of probation or justification of the soul in the regions below, and of its final resurrection. It had other meanings more recondite.

944. MINIATURE HEAD-RESTS, of hæmatite, emblematic of the eternal rest that awaits the "justified" soul.

945. TRIANGLES.

946. ANGLES OR SQUARES.

These two would seem to bear some analogy to masonic emblems. Probably, however, the one referred to their trinities, the other was a symbol of mystery or adoration.

947. THE TAT, emblem of stability.

*See "Olive Leaf" for Dec. 13 and 27, for articles upon the "All-Seeing Eye" and upon Ancient Egyptian Prayers, by Prof. T. O. Paine, who has devoted much time to the study of objects in the Way Collection. Also a long roll hanging on the wall, giving a copy of an ancient Egyptian Prayer inscribed on one of the scarabs in Case II, with a translation made by Prof. Paine and presented to the Museum.

893. The Papyrus Column, emblem probably of a happy, well-rounded life.

898. The Buckle or fastening of the belt.

In the Book of the Dead directions are given to embalmers for the preparation of many of these emblems, as "To be washed with ankham flower water," etc., and for placing them on various parts of the body.

CASE No. 13:—

OBJECTS IN GLASS AND PRECIOUS STONES.

The Egyptians manufactured both opaque and transparent glass. A variety of curious examples are here given; among them several beads formed of rods of glass fused together, then pressed into shape, making a mosaic of various colors.

1049. A curious Head of an Asiatic.

1052. Beads of Yellow, Green, and Blue Glass of strange shape.

An almost unique collection of Arab coins in glass of the 10th century is added.

In this case also are placed some specimens of stone engraving; among others a small scarab in green jasper is a very remarkable piece of gem-cutting. It bears the cartouch of Thothmes III, 1600 to 1500 B. C. A hawk, crowned, representative of Ra, or a deified Pharaoh, is in the centre; on one side the cartouch; on the other, the solar disk with the uræus; beneath is a bird, probably the Phœnix or Bennou.

CASE No. 14:—

TERRA COTTA LAMPS.

All of late date, chiefly interesting as showing the succession of different faiths. In the Greek lamps Minerva and Cupid (1086, Case M) have driven out the Egyptian gods, to give place in turn to inscriptions to Christ (1090).

1085 is a curious instance of the adaptation of the old symbolism to the new faith. The Latin cross decorates the centre; on either side are Egyptian crosses, symbols of life eternal.

SECOND ROOM.

ANTIQUITIES FROM CYPRUS.

TOP OF CASE A:—

5. Greek Amphora, with twisted handles and cannellated body ; remarkably beautiful shape.
6. Amphora, decorated with vertical, horizontal, and zigzag lines in red and black.
7. Ditto.
50. Bowl with two handles ; ornamented with black lines.
71. Oxybaphon.
80. Ditto.

CASE A:—

8. Amphora. Horizontal bands of black and red color.

   The upper zone is decorated with birds in black and red, separated by conventionalized trees.

9. Ditto. Spaces containing birds marked by vertical lines.
10. Œnochoe. Round the neck are straight and zigzag lines in black and red. Animal-headed handle.

    The painting, which represents a hunter about to shoot an arrow from a bow, and a charioteer in a chariot drawn by a black horse, resembles a lion-hunt as figured in Assyrian bas-reliefs.

11. Œnochoe of yellow clay with compressed trefoil lip. A fantastic animal resembling a horse is painted on one side.
12. Ditto. Decorated with an animal of the deer species.
13. Ditto. Decorated with a bird in black and red.
15, 18, 19. Œnochoes. Horizontal black bands.

16. Ditto. Lip and neck adorned with black bands. The body is cannellated and painted black.
17. Ditto. Divided into spaces by circles formed of black lines. Circle and wheel patterns in intermediate spaces.
20. Small Unpainted Œnochoe of red clay. Cannellated body.
21. Ditto. Large and small concentric circles and horizontal bands.
22. Ditto. Red clay, unpainted.
23 and 24. Ditto. Red clay. Horizontal black bands. Compressed trefoil lip.
25. Ascos. Brown vertical bands around base.
26. Flask of red clay with handle.
29. Very Ancient Pitcher. (Assyrian?) Vertical and horizontal bands in brown, formed of lines, dots, and diamond-shaped patterns.
28. Pitcher with handle and spout at side. Yellow, red, and black bands and stripes.
29. Wide-Mouthed Jar, with side handles, much incrusted.
30. Red Clay Pitcher. High handle.
31. Red Clay Œnochoe. Black horizontal stripes.
32. Red Jug. High handle.
33. Jug. Painted with concentric circles.
34. Jug, with projecting spout. Yellowish clay.
35. Jug, with handle across the orifice.
36. Red Clay Jug, once painted.
37. Round Jar, with upright spout and double handle.
38. Pitcher. Small and dark-colored, with handle.
41. Small Pitcher of Yellow Clay, with remains of paint.
42. Small Vase, without handles.
44. Trefoil Lip and Handle. Alabastron shape.
45. Jug, Red, Painted Clay. Black bands, and lines on neck and body.
47. Aryballos, or Pilgrim Bottle. Red clay, with double handle.

48. Small Amphora. Red, decorated with black lines.
49. Ditto. With three handles; yellow clay; black ornaments.
51. Ditto. Red clay; long nose and handle.
52. Jug of Black Ware. Surface divided into compartments by indented lines in bands, which are filled with an incised willow pattern.
53. Black Pitcher. Ornamented with indented diagonal lines in dots, made by pressing a whip-cord into the clay, or rolling a small wheel upon it while soft.
54, 56, 57. Phœnician Bird-Shaped Pitchers.
55. Ditto. Ornamented with diagonal and vertical lines in red.
58. Ditto, with neck and tail; ornamented with indented zigzag lines; holes in rings for suspending.
59. Ditto, of yellow clay; the rings disposed vertically in four rows; painted, with diagonal lines forming rows of triangles in brownish red.
60. Red Clay, Ornaments painted in black and red.
61. Tripus. Black and red lines.
62. Phœnician Kylix. Red and black lines inside and out. Fantastic birds in compartments.
63. Kylix. (Greek?) Red clay. Brown concentric half circles, and bands of black round rim and upon handles.
65. Patera, of red clay, black concentric circles round the middle of centre inside; one black line round the rim.
66. Round Cup, with high handle, yellow clay. Red lines disposed in triangles.
68. Saucer, of yellow clay. Black lines in circles.
69. Patera, of yellowish-red clay, painted like No. 65.
70. Bowl, covered with pipe-clay, with vertical and horizontal lines, dots, etc., painted upon it in a brown color.
72. Cup, of yellow clay, with a broad purple band round the rim.

75. Red Patera. Black circles.
76. Patera, of yellow clay. Black lines.
78. Round Bowl, painted with horizontal bands and concentric circles.
79. Ditto. Red clay; black lines in a band round the inside. Ditto on rim; outside decorated with small concentric circles.
81. Small Round Jug, with three handles; ornamented with bands and stripes in red.
82. Small Jug. Greek. Ornament in relief about the neck.
84. Double Lekythos. Greek.
85. Small Red Jug, with spout and handle.
86. Ditto.
95, 98. Round-Bottomed Jugs, soft red ware. (See Case C.)
99. Aryballos. Same ware.
100, 101, 114, 116. Ditto. (See Case C.)
102. Ditto. Without handle.
103. Ditto, with two handles; rudely-shaped animals; same incised ornament.
104. Aryballos with one handle; same ware and ornament.
105. Black Ware. Little pitcher; rudely scratched ornament, consisting of circles, vertical, horizontal, and diagonal lines in bands.
106. Red Ware. Round, short handle on rim.
107. Ditto. Like 105 in shape.
108. Ditto. High handle with knob, and hole for suspending.
109. Ditto. With wide mouth.
110. Ditto. Like 105 and 107 in shape.
111. Ditto. Round with handle.
112. Oval-Shaped Jar; high handle.
113. Round Red Bowl, decorated with zigzag lines.
115. Small Aryballos, with straight neck.
117. Small Phœnician Pitcher; with bird, neck-shaped nose.
119. Small Red Jug, ornamented with zigzags and lines in white.

120. Small Bowl, same ware and ornament.
121. Greek Lekythos, plain red ware.
122. Bowl, of red ware.
123. Ditto, painted brown. Two small flat handles.
124. Small Grayish-black Bowl.
125, 126, 128. Priest of Venus, with the dove in his hand. Calcareous stone.
152. Statuette of a Seated Woman holding a Child upon her Knees. Cybele. "κουροτροφος," Demeter and Atys.

Traditional type under which the Greeks represented the Telluric divinities as mother and nurse.

130. Phœnician Player on the Tambourine, of terra cotta.
132. Ditto. Rude, arms at sides. Body like a tube. (See 146, 137, 138, etc. etc.)
133, 134, 135. Telluric Divinity. Half figure.
137. Phœnician Worshipper. Rude. Terra cotta.
138. Phœnician Player on the Tambourine.
139. Toy of terra cotta. Grotesque figure.
140. Shapeless Statuette of terra cotta.
141. Two Figures supposed to be standing in a chariot. Terra cotta, and very rudely modelled.
142. Phœnician Toy. Horse with a jar on his back.
143. " " Little animal of terra cotta.
145. A Goddess or Priestess. Small figure; terra cotta.
146. Statuette of terra cotta. Same shape as 137 and 138.
147. Phœnician Toy.
148. " " A bird of terra cotta.
149. Vase. Shaped like a duck. Terra cotta.
150. Phœnician Toy. Figure on horseback.
151. Vase. Shaped like a bull. (Apis.)
152. Nursing Goddess. (See No. 127.)
153. Toy Animal. Coarsely painted.
154. Unknown Object in stone.
155. Mask of a Bearded Man. Colored red and black.
156. Ditto. Colored red and black.

157. Ram-shaped Vase.

158. Toy. A terra cotta shield.

160 and 161. Terra Cotta Lamps, of a very primitive character.

Similar lamps are made at the present time by the South Sea Islanders.

162. Toy. A terra cotta chariot.

541. A Large Number oe Copper Coins found in the island of Cyprus.

APPLETON COLLECTION.

CASE B:—

A collection of Græco-Italian fictile painted vases, found by Alessandro Castellani in Etruscan and Campanian tombs. Loaned by T. G. Appleton, Esq.

PREHISTORIC.

359, 360, and 361. THREE SMALL VASES of black and brownish earth from the prehistoric Lacustrian habitations of Southern Italy.

ASIATIC, FIRST EPOCH, 700-500 B. C.

366. URN, with two handles. Yellow clay, decorated with black and red lines. Found at Canosa, in Apalia.

367. URN, with two closed and two open handles of fantastic forms, decorated with red and brown geometrically disposed lines. Found at Canosa.

368. SMALL COLUMN, of strange shape, with geometrical decorations in red and brown. Found at Canosa.

369. URN, double, with a single handle. Ionic ornaments in brown and red. Found at Canosa.

SECOND EPOCH, 500-300 B. C.

370. AMPHORA, of yellowish clay, with figures of hunters and liturgical scenes engraved with the point (*sgraffiti*) and painted in a yellow, darker than the background. Palmettos and lotus flowers about the neck. Found at Cervetri.

371. BACCHIC AMPHORA. Black and white figures on a red ground. Bacchus and Ariadne between two groups of mœnads. At the back, two persons in a quadriga, followed by an old man bearing a

sceptre. A Hoplite stands near the horses. Found at Capua.

371, B. Bacchic Amphora. Black and white figures on a red ground. Hercules fighting with the Nemean Lion, or the Lion of Cythæron, in which latter case the figure carrying a sceptre may be Amphitryon or Thespius. At the back are mœnads and a priest of Bacchus. Bought from the Cav. Visconti, in 1836.

372. Bacchic Amphora. Black figures adorned with white and violet tones. Mœnad mounted upon the Dionysiac Bull. Mercury walks before. The subject at the back is almost identical. Found at Capua.

GRÆCO-ITALIAN. THIRD EPOCH, 300-200 B. C.

373. Amphora from Nola. Red figures on a black background.

Two persons, a man and a woman, conversing together. The man leans on a stick. Between them the words ΚΑΑΘΣ ΔΙΩΝ are inscribed in white. At the back of the vase is a young man holding two eggs in his right hand. Found at Nola.

374. Kalpis. Very fine.

A seated woman (Penelope?) is occupied in taking jewels from a casket which she holds upon her knees. One of her attendants, standing near her, presents a shut casket. A second, robed in an ample peplum, stands behind her mistress. Found at Nola.

375. Amphora Pelice. Alcibiades walking in the streets of Athens, followed by a slave leading a large dog, whose tail is to be cut off by his master's order. The youth, who appears to be making fun of the deformed slave, probably symbolizes the Athenian people. Plutarch. Alcibiades X. Found at Capua.

376. Amphora. A satyr carrying Silenus on his shoulders, followed by another satyr, who seizes him by

the tail. Inscription, ΧΑΡΜΙΔΕΣ ΚΑΔΘΣ. At the back a satyr. Found at Nola.

380. OXYBAPHON. A woman playing on a pipe, between two men crowned, one of whom seems about to dance. At the back are three young men (Ephebi) draped. The exterior border is decorated with a wreath of laurels. Found at Ruvo, in Apulia. (Top of Case.)

381. ŒNOCHOE. Black, with a very lustrous glaze. Found at Nola.

382. SMALL ŒNOCHOE. Cannellated, and covered with a very beautiful black glaze. Found at Cuma.

383. AMPHORA PELICE. Imitation of the style of the second epoch. Subject: Pasiphæ between two bulls. Same subject repeated at back. (Case B.)

FOURTH EPOCH. VASES FROM APULIA, 200-00 B. C.

384. ŒNOCHOE. Iligh handle, decorated with a mask-woman's head and flowers. Red on black, with white and yellow tones.

385. ARYBALLOS. Black and cannellated. Head of a woman. Black and white ornaments. Found at Gnatia.

386. AMPHORA PELICE. Black. A winged and seated genius is painted upon it. Found at Gnatia. (Case B.)

387. KANTHAROS, with knotted handles. Black and cannellated. Decorated with garland and yellow palmettos. Found at Gnatia.

388. ŒNOCHOE. Very elegant. Black, with white and yellow ornaments. Found at Gnatia.

DECADENCE.

389. ARYBALLOS.

Venus seated, caressing a dove. Behind her stands a young man, holding a strigil. A young woman offers him a basket of fruit. Two mœnads and a satyr are painted on the border. Found at Ruvo.

390. KANTHAROS. Bacchus seated, holding the thyrsus. At the back a running mœnad. Found at Canosa.

391. SMALL URN, with a cover. A winged hermaphrodite genius seated, holding a casket in his right hand. At the back is a running mœnad. Found at Ruvo.

393. LARGE KRATER. Dionysius in royal robes, carrying the thyrsus and the kantharos. He is preceded by a satyr holding a lighted torch, and followed by a drunken mœnad and satyr. At the back three Ephebes wrapped in their peplums. Found at Ruvo. (Top of Case B.)

394. LARGE AMPHORA, with columnar handles. A woman offers a basket of fruit and wine to two young heroes who are seated (the Dioscuri?) The top of the vase is decorated with garlands of ivy, and at the back are three Ephebes wrapped in their mantles. Found at Canosa. (Top of Case.)

395. AMPHORA. Subject, Bacchus and a mœnad. At the back are two Ephebes. The top is decorated with garlands of ivy. Found at (?)

414. SKYPHOS. Black with red lines around the upper part and ornaments at base.

415. KANTHAROS. Apulian. (Like No. 390 in the Appleton Collection found at Canosa.) On one side Mercury is represented, on the other Minerva.

418. SMALL APULIAN AMPHORA.

419. Ditto.

420. PROCHOS. APULIAN.

422. A ROUND JAR, of brown terra cotta, with cover. The ornaments upon it are rudely scratched with a sharp point.

424. AMPHORA. Asiatic. The Assyrian ornaments are painted in pale red on yellow clay.

425. APULIAN AMPHORA, OR VASE A TROMBA. The flowers and ornaments are painted in red, picked out with white on a black ground. A seated woman

holds a mirror in her left hand into which a flying genius looks.

427. SMALL AMPHORA. Second period. Figures black on a red ground. Bacchic subject.

428. SMALL LEKYTHOS. Subject, Bacchus in a chariot, preceded by a faun. Figures black on a red ground. Second style.

429. SMALL LEKYTHOS. Subject, a faun and a mœnad.

431 and 432. TWO KRATERS. Apulian. Red figures on a black ground. Laurel wreaths under the rim. (Top of Case.)

438. LARGE ŒNOCHOE. Red figures on black ground. Bacchus, with thyrsus and kantharos, standing before a goddess (Athena) and a woman dancing. (Top of Case.)

396. ARCHAIC GREEK ŒNOCHOE. Black. Two warriors fighting are painted in black upon a yellowish-white background upon the front. (In Case.)

CASE C:—

ASIATIC, FIRST EPOCH, 700–500 B. C.

362. ARYBALLOS, of yellow, unglazed earth, decorated with a fantastic, tiger-headed bird, surrounded by open and closed lotus flowers.

These ornaments have a great affinity of style with those upon Assyrian monuments. They are painted in a single color of a burnt reddish-yellow. Found at Cuma.

363. AMPHORA. Painted with two zones of animals, birds, and open lotus flowers. Found at Capua.

364. ŒNOCHOE. Zone of animals and open flowers painted in black and reddish-brown. Found at Capua.

635. KALPIS.

Four female figures and two sphinxes are painted about the neck. The body of the vase is decorated with two kinds of fantastic animals of an Egyptian character and with many open flowers. Found at Nola.

GRÆCO-ITALIAN. THIRD EPOCH. 300-200 B. C.

377. KYLIX. Inside, a young man lying on a couch holding a kantharos (the cup of Bacchus) in his left hand, and raising a kylix in his right. He is playing a game of Sicilian origin called κότταβος. In this game the player tried to throw wine from one cup to another without spilling a drop, while at the same time he pronounced the name of his mistress. Outside, a person holding a lyre standing between two draped figures. Same subject at the back. Letters illegible. Found at Capua.

378. SKYPHOS. Two satyrs and four mœnads painted in silhouette; black, on a red ground. Imitation of the style of the second epoch. Found at Capua.

379. KANTHARCS. Decorated with a wreath of laurel. Found at Capua.

DECADENCE.

392. VERY LARGE PATERA with handles. At the bottom of the cup is a seated woman holding a cup in her left hand. With her right she takes a casket from the ground, and turns to a companion who offers her an alabastron. A shepherd with a torch and a crook. The subject is connected with the Eleusinian mysteries. Found at Ruvo.

392, A. LARGE PATERA, with handle. At bottom of cup in a medallion is a woman's head, seen in profile. Her ear-rings, diadem, and necklace are painted yellowish-white. A wreath of dry leaves and berries surmounts the medallion. Ornaments on handles are white or greenish black. At back, a seated hermaphrodite genius holding a casket, also a draped woman with a mirror and a wreath. Subjects divided by large palmetto leaves. Red on black. Found at (?)

396. Lamp-shaped Jar of black ware. On the top is a genius riding on a panther. Subject in relief. Found at (?)
397. Small Kantharos. Imitation style of the second epoch. Found at (?)
416. Skyphos. (Like 378 of Appleton Collection found at Capua.)
417. Small Apulian Amphora. Black ornaments on a red ground.
421. Cup with two handles and a border of laurel leaves.
423. Kylix. Black.
C. 426. Small Fictile Vase of black ware, with a gilded subject in relief, representing a man holding a double-headed axe, and a tiger.
430. Small Jar of elegant form, with knotted handle and ribbed body, once gilded.
14. Small Pitcher. Zone of birds. At base, leaves. Ornament at the top composed of lines crossing each other.
39. Small Œnochoe, painted red; very thin and light.
40. Ditto. Maroon color; black horizontal stripes.
43. Ditto. Œnochoe, with trefoil lip compressed. Brown bands and concentric circles.
46. Small Gray Jar. Black bands and concentric circles.
64. Red Bowl, with spout open at top, moulded knobs on the rim.
67. Round Cup. Horizontal circles and dots.
73. Patera.
74. Cup.
77. Flat Cup.
83. Small Jug.
87. Two Cups, joined together, with one handle; yellow clay, ornamented with red lines.
88. Small Amphora. Fine red ware; horizontal bands and circles.
89. Ditto. Œnochoe. Fine red ware; horizontal bands and circles.

90. Ditto. JUG. Fine red ware ; horizontal bands and circles.
91, 92. Ditto. Double handles. Vaso a Trombà.
93, 94. Ditto, with one handle.
96. Ditto. Without handle. Similar ornament.
97. Ditto, with high handle.
100, 101, 114, 116. ARYBALLOS. (See Case A.)
118. SMALL BLACK BOWL. Incised ornament in white.
131. SMALL RUDE TERRA COTTA FIGURE.
136. PHŒNICIAN IDOL. Aphrodite Astarte.
144. BULL'S HEAD.
159. TOY. A terra cotta bell.
163, 164. EGYPTIAN FIGURES OF OSIRIS.

CASE D:—

175, 176, 177. SMALL STONE HEADS.
182 and 183. SMALL HEAD OF A WARRIOR in calcareous stone.
184 and 185. SMALL ROMAN HEADS.
189. LOWER HALF OF THE STATUETTE OF A GODDESS in Parian marble.
190. SMALL STONE HEAD.
191. LION'S HEAD. In marble. Greek.
197 and 198. SMALL STONE HEADS.

The long nose is a characteristic of the modern inhabitants of Cyprus.

199, 200. STONE HEADS OF WARRIORS. Cyprian.
205. ANIMAL, in calcareous stone.
206. LIMESTONE JAR.
207 and 208. STONE ALABASTRONS.
209. TWO STONE PLATTERS AND CONES.
210. BRONZE STAND OF A CANDELABRUM.
211. BRONZE LAMP, with a gryphon-headed handle. Small heads and fragments in terra cotta. Greek.
349. Fifty-one PIECES OF ANCIENT GLASS, including thirteen LACHRYMATORIES, and fourteen GLASS CUPS.

16. Bottles, without handles.
5. Bottles, with handles.
2. Pateræ.
1. Flat Round Plate.
412 and 413. Two Small Greek Amphoræ, of opaque colored glass.
247, 8 and 9. Small Heads.
250. Fragment, with remains of color.
251. Female Head.
252–347. Lamps of terra cotta.
No. 348. A. Weights, cylinders (used by the Assyrians as signet rings), a button, etc. etc.
No. 349, A. Egyptian and Phœnician amulets.

CASE E:—

493. A Box containing four pieces of finely engraved glass. (German?)
546. A Bowl with ornaments colored, gilded, and in relief. Venetian. Bought at Prince Napoleon's sale.
472–492. Eighteen Pieces of old Venetian glass.
494. An Old Venetian Drinking Glass.
A. B. Two Plaques of old Delft ware. Loaned by Mrs. Wadsworth.
20. Portrait of the Constable de Bourbon. Limoges enamel, signed L. L., Leonard de Limoges. Flourished 1530-1560. Loaned by the Duc de Montpensier.
21, 22. Cæsar and Vespasian. Limoges enamel. Sumner Collection.
23. Three Medals awarded to the American member of the Special Jury at the great Exhibition. Paris. 1867.
A. Pillow Case of fine needlework. (Venetian?) Loaned by Mrs. Cleveland.

535. Spoon, with mother-of-pearl bowl and handle of rock crystal. XVIIIth century. (Case E.) Loaned by Mrs. Bruen.

543. Salt Cellar. Copy of a piece of Henri Deux ware, made at Oiron, France. Minton. Presented by Mr. Geo. W. Wales.

PORCELAIN.

544. Plate. "Pâte sur pâte," designed and decorated by Solon, at the Minton Works, Stoke-upon-Trent. Presented by Mr. Geo. W. Wales.

CASE F:—

36, 37. Saracenic Tiles, from the Mosque of St. Sophia, Constantinople.

499. Box-Wood Cross. Open-work carving. Byzantine.

506. Persian Mirror Case.

498. A. Madonna and Child. Ivory statuette. Beginning of XIVth century. School of Giovanni Pisano.

517. An Eraser, XIVth century. Italian. In illuminated MSS. a scribe is often represented as using the pointed ivory handle of such an instrument, to hold the page down firmly, with his left hand, while writing or painting. The metal blade served to erase any blot or verbal error, if such occurred.

545. A volume of beautifully colored drawings of antique glass in the collection of M. Charvet at Paris.

498. B. St. James of Compostella. Ivory statuette. Spanish XVth century. Property of the Museum.

503. Small Silver Plaque from the outside of a missal. Saint praying. Repoussé work.

501. Piece of Stucco Ornament from the Alhambra.

501. A. Two Copper Rings. Lacustrine, found in the Lake of Neuchatel. Presented by Dr. Bowditch.

495. CHOIR BOOK of the XIVth century. Italian.

531 and 532. TWO ARABIC MSS., portions of the Koran. Purchased at Broussa in 1829.

502. FRONT OF A BRONZE CASKET. On either side of the central medallion, which contains a head, is a centaur bearing a woman on his back. Italian. XVth century.

504. BRONZE PLAQUE. Half figure of a woman. Modern imitation of a XIVth century. Italian work.

505. MEDAL. Portrait of Sigismund Pandolfo Malatesta-Lord of Rimini. Inscription around the head, *Sig. Pand. de Malatestis pro Ecclesiasæ Capitaneus.* Reverse. A castle. Inscribed, *Castellan Sismondum Ariminense.* MCCCCXLVI.

506. Do. Obverse, with profile head and this inscription: *Sig. Pand. Malatestis pro Ecclesiæ Capitaneus Genealis.* Reverse. Female figure holding a broken column, seated upon two elephants, MCCC.

507. Do. Profile head of Isotta da Rimini. *Isotte Ariminensi forma et virtute Italiæ decori opus. Matthei de Pastis*, MCCCCXLVI.

510. Do. Portrait of Carolus Gratus, "*miles et comes Bononiensis.*" Opus Sperandei. Reverse. Two knights, one on horseback, the other kneeling before a crucifix.

532. Illustrated missal. Italian. End of XVth century. Loaned by Mrs. F. Rotch.

511. MEDAL. Portrait of the Turkish Sultan, 1481. Reverse. The Sultan on horseback.

512. Do. Johanna Albizza, *uxor Laurentii de Tornabonis.* Reverse. A seated female figure.

513. Do. Antonio's Marescotto of Ferrara. Inscription: "*Cœpit facere et postea docere.*" Reverse. Christian monogram in a flaming circle.

314. Do. Portrait of F. Mignanelli, Bolognese Bishop. Reverse. A globe floating in the water with a serpent climbing upon it. Motto: *Lachrimarum flactus et amoris.*

216. A Bronze Lamp. Early Christian.
508. Medal. Profile head of Lionello d'Este. Reverse. Triple face and emblems. Opus Pisani pictoris.
509. Portrait of the Greek Emperor John Palæologus, who attended the council held by Pope Eugenius IV, at Florence, A. D. 1439. Reverse. Two men on horseback. Opus Pisani pictoris.
540. Gold Alexander.
3. Gold Medal presented to Captain Daniel P. Upton by the British Government in 1845. Presented to the Museum by the late Geo. B. Upton, Esq.

CASE G:—

Japanese Ball of Crystal. Loaned by Mr. Thomas Gaffield.

Japanese Necklace, Brooch, and Ear-rings of rock crystal. Loaned by Mr. Thomas Gaffield.

Eleven Pieces of Jade (*Lapis nephriticus*). This is one of the hardest of substances. It is found in beds of rivers and in rock cleavages in China. Loaned to the Museum.

Two Half Jars of Cloisonné Enamel. Loaned by Mrs. Charles Amory.

One Cloisonné Enamel Jar, resting upon animals of gilded bronze. Very fine work. Loaned by Miss Brewer.

One Cloisonné Enamel Jar. Loaned by the Athenæum.

One Case containing glass imitations of celebrated diamonds. Loaned by Mr. Gaffield.

Incense Burner. Cloisonné Enamel.
Two Cups. do.
One Censer. do.
One Bronze Causer. Silver inlay.
One Object–Cornelian.
" do. Gold Stone.

Loaned to the Museum.

One Deep Green Cup of Jade of the greatest rarity and beauty. Chinese. It probably cost the workman thirty years' labor to carve it. Such cups are presented to Government officials on retiring from office. Loaned to the Museum.

CASE H:—

Two Bronze Vases. Japanese.

Elephant. White Enamel and Gold. Chinese.

Bronze Elephant. Chinese. Very ancient. Medal of a very fine color with splashes of gold. Loaned by Mr. Field.

Malachite Box, presented to Mr. G. V. Fox, of Lowell, by the Russian Government. Loaned by Mr. Fox.

CASE I:—

544. Several Hundred Fragments of Antique Glass found at Rome. Loaned by Mr. Gaffield.

CASE K:—

Three Magnificent Specimens of Limoges Enamel, purchased at Paris by the late Baron H. de Triqueti, and loaned to the Museum by the Trustees of the Athenæum.

1. Pitcher (Aiguière) made by Leonard de Limoges (b. 1532, d. 1574).

2. A very beautiful hollow plaque made by Jean Courtois (fl. 1568). Subject, Goliath going forth to Battle. Enamels of this kind are called "surpaillon or clinquant," from the gold or silver leaf placed under certain parts of the draperies and accessories, and covered with a translucid enamel. The metal shining through the enamel produces great brilliancy of effect.

Such enamels are extremely rare and of very great value.

3. A plaque by Nardon Penicaud (fl. 1550). Subject, Descent from the Cross.

TOP OF CASE K:—

A Bronze Incense Burner. Chinese. Loaned by Mrs. Burlingame.

CASE L:—

Chinese Porcelain Cups, etc. etc.
Cloissonné Enamel Jars, Hair Agates, etc.
by Mrs. Burlingame.

Loaned by Mrs. Burlingame.

Fourteen Pieces of Chinese and Japanese Porcelain, Bowls, Cups, etc. etc. Loaned by Mr. Geo. W. Wales.

TOP OF CASE L:—

Cloisonné Enamel Jar.

Blue and White Jar. Ming dynasty.

Do. Ming. Chrysanthemum pattern. Loaned by Mrs. Burlingame.

One Large Cloisonné Enamel Jar (in middle). Loaned by Mrs. Wadsworth.

One Fine Porcelain Jar. Loaned by the Athenæum.

CASE M —

TERRA COTTAS.

212. Statuette of Cybele, or Gaea (Mother Earth).

213–224. Crowned Heads of Aphrodite, or the Syrian Goddess.

225. Ditto. Upper Half of Figure.

226. Ditto. Head.

227, 8, and 9, and 230. THE GODDESS OF SILENCE, as indicated by the bandage over the mouth.

Angerona, the Roman Goddess of Silence, was thus represented.

231. FEMALE HEAD.
232. STATUETTE, upper half, like 212.
233. GAEA, half of statuette.
234. FEMALE HEAD.
235. Ditto. Wears the modius.
236. MASK.
237. HORSE'S HEAD, very fine. Style of the Parthenon marbles.
238. HEADLESS STATUETTE of great beauty.
239. HEAD.
240. ACROTERION; architectural ornament placed on temple roofs.
241. CHARMING HEAD, draped like the Pudicitia of the Vatican.
242. SMALL HEAD.
243. Ditto. Resembles Vespasian.
244. ARM AND BREAST IN RELIEF. Fragment.
245. SMALL HEAD.
246. Ditto.
247, 8, and 9. SMALL HEADS.
250. FRAGMENT, with remains of color.
251. FEMALE HEAD.
252–347. LAMPS of terra cotta.
No. 348. A. WEIGHTS, CYLINDERS (used by the Assyrians as signet rings), a BUTTON, etc. etc.
No. 349. A. EGYPTIAN AND PHŒNICIAN AMULETS.
349. FIFTY-ONE PIECES OF ANCIENT GLASS, including,—
13. LACHRYMATORIES.
14. GLASS CUPS.
16. BOTTLES, without handles.
5. BOTTLES, with handles.
2. PATERÆ.
1. FLAT ROUND PLATE.

412 and 413. Two Small Greek Amphoræ, of opaque colored glass.

CASE N:—

Two very Rare and Beautiful Jars of Blue Porcelain. Chinese. One of them has a red dragon creeping around its mouth. Given to the Museum by Mr. Geo. B. Dorr.

One Bottle of Crackled Porcelain. Presented by Mr. Geo. B. Dorr.

Two Chinese Porcelain Jars. Loaned by Miss Brewer.

One Enamel Box. Loaned by Mr. H. Wadsworth.

One Cloisonné Enamel Duck. Loaned by the Athenæum.

Two Cloisonné Enamel Candlesticks. Loaned by Mrs. Wadsworth.

Two Cloisonné Enamel Doves. Loaned by Mrs. Burlingame.

Casket from Thibet. Silver Enamelled.

Silver Shrine, from Thibet.

Two Dishes. Cloisonné Enamel, 16th century. Chinese.

Three Pieces of Red Lacquer. Chinese.

Small Cups. Cloisonné Enamel. Chinese.

Incense Burner.

Hand Brazier, from the Summer Palace.

Two Tall Incense Burners. Cloisonné Enamel.

Two Porcelain Bottles.

Lotus Flower and Leaves. Lacquer.

ON CABINETS:—

Chinese Porcelain Jar. Loaned by Mrs. Burlingame.

Ditto. Loaned by the Athenæum.

Cloisonné Enamel Birds. Loaned by Mr. G. W. Wales.

INCENSE BURNER JAR, Cloisonné Enamel. Loaned by Mr. W. B. Swett.
THREE JARS. Cloisonné Enamel.

ON SHELVES:—

165. PRIEST OF VENUS. Calcareous stone.
166. LARGE HEAD made of calcareous stone. Egyptian type.
167. STONE STATUE AND DETACHED HEAD, representing a priest of Venus holding the sacred dove in his hand. Roman type.
168. STONE HEAD of a king of Cyprus. Asiatic type.
169. WARRIOR'S HEAD, of same stone.
170. HEAD, of same stone. Asiatic type.
171. TERRA COTTA HEAD. (Cybele?)
172. Ditto.
173. STONE HEAD.
174. COLOSSAL do. Greek type.
178. HALF FIGURE playing on a double pipe. Egyptian type.
179. PRIEST OF VENUS.
180. MARBLE HEAD. Greek.
181. HEAD OF A TELLURIC DIVINITY.
186. PRIEST OF VENUS.
187. STONE HEAD. Phrygian cap.
188. HEAD OF CYBELE OR JUNO.
192. HEAD. Roman type.
193. HEAD. Crowned.
174. HEAD. Egyptian type.
195. HEAD.
196. STONE FRAGMENT.
201. LARGE STONE HEAD. Asiatic type.
202. SMALL STONE HEAD.
203. HEADLESS STATUETTE OF A PRIEST.
204. SEATED FIGURE.

HUNG ON THE WALL, or Placed Against it:—

CLOISONNÉ ENAMEL JAR. Loaned by the Athenæum.

MAJOLICA.

402. MAJOLICA PLATE. Subject, a woman with a drawn sword, about to slay a sleeping man. In the sky, a deity in a chariot drawn by gryphons. Attributed to Francisco Xanto. (See No. 408.)

403. MAJOLICA MARRIAGE PLATE, with portrait and inscription. Iridescent glaze. No mark. Hung on the wall.

404. Do. Coat of arms. A crouching sphinx in the centre supporting a shield with her paw. Rich border. Iridescent glaze. Hung on the wall.

405. Do. The Triumph of Bacchus.

Attributed to Orazia Fontana, painter to Guidobaldo, Duke of Urbino. (1540–1560.)

406. HISPANO-MOORISH WARE. Iridescent glaze. Hung on the wall.

407. MAJOLICA BOWL. Yellow ground and lines, with green ornaments. On the screen.

408. MAJOLICA PLATE. Pyramus and Thisbe. Signed, F. X. AR., and dated 1532. Francisco Xanto Avelli de Rovigo. Made at Urbino. Hung on the wall.

Two lustre dishes by this artist brought £144 at the recent sale of works of art belonging to Prince Napoleon, at Paris.

409 and 410. MAJOLICA BOTTLES (GOURDES), with richly ornamented handles and stoppers. Orazio Fontana, 1540. Top of Boule Cabinet.

A wood-cut of one of these bottles is given in Burty's "Chefs d'Œuvre des Arts Industriels," p. 84. £125 was paid for a majolica bowl by this artist at Prince Napoleon's sale.

434 and 435. A PAIR OF MAJOLICA SPEZIERIA (apothecary jars). Dated 1620. On a shelf. Ibid.

410. A. Dish. Bernard Palissy (born 1510, died 1580). Imitation. On the wall.

410. B. Benitier (for Holy Water), from a church at Bordeaux. On the wall.

Specimens of Fayence and Porcelain loaned by Mr. G. W. Wales placed upon shelves and hung against the wall.

1, 1	2	Platters.	Old China.	16th century.	
4, 5	2	Platters.	Old China.	16th century.	Porcelain.
6	1	Platter.	" Japan.	17th "	"
7, 8	2	Platters.	China.	18th "	"
11, 12	2	Plates.	Rhodes.	17th "	Fayence.
13, 14, 15	3	"	Japan.		Porcelain.
16–19	4	"	China.		"
20, 21	2	"	Sevres.		"
22, 23	2	"	Berlin (old).		"
24, 25	2	"	Dresden (old).		"
26	1	"	Lowestoft.		Fayence
27		"	Moustier.		"
28		"	Rouen.		"
29, 30	2	"	Castelli Abruzzi.		"
31	1	"	Furstenburg.		"
32	1	"	Nankin (old blue).		"
33, 34	2	"	Japan.		"
35	1	"	China.		"

TAPESTRIES.

350. Gobelin Tapestry of the XVIIth century, representing France crowned by Victory and attended by Minerva. The female figure to the left represents a conquered kingdom. The two to the left are prisoners. Signed, I. Van Schorrel. Presented by Miss Deacon.

The famous manufactory of the Gobelin was founded at Paris towards the end of the XVth century by Jean Gobelin, a native of Rheims. In 1662 Louis XIV and his minister, Colbert, united in this establishment all the trades which were under the royal protection, such

as potters, weavers, etc. Charles le Brun, the painter [born 1619, died 1690], was appointed its director in 1663. He furnished designs for many fine pieces of tapestry, which were surrounded by rich frame-work of fruits and flowers designed by Baptiste Monnoyer. Temporarily placed in the Egyptian Room.

548, 549, 560. THREE SPLENDID SPECIMENS OF FLEMISH TAPESTRY, formerly in the château at Neuilly. (Two are hung in the second room. See Preface, p. 17.)

CASTS.

543. THE ELEUSIS BAS-RELIEF. Ceres, Proserpine, and Triptolemus. Presented by C. C. Perkins. Temporarily placed in the first room.

520. ST. GEORGE AND THE DRAGON. From the pedestal of the statue of St. George at W. San Michale, Florence. Donatello.

521. MADONNA AND CHILD. Mino da Fiesole.

522. THE ANNUNCIATION. From the Tabernacle at Or San Michele. Andrea Orcagna.

523. THE MARRIAGE OF THE VIRGIN. From ditto. By ditto.

524. BAS-RELIEF. From a pulpit at Prato. Donatello.

525. PERSEUS AND ANDROMEDA. From the pedestal of the statue of Perseus at Florence. Benvenuto Cellini.

356. PORTRAIT OF JOHN HARRIS, ESQ. By W. Allston. Painted when they were classmates at Cambridge. Presented by Miss Harris. (Second room.)

537. THE FERRY. By Alexandre Keerinckx or Kerrinckx (born at Utrecht in 1590, died in 1646). Presented by the children of the late I. P. Blanchard, Esq. Ibid.

526. BAS-RELIEF. From the door of the Sacristy at Florence. Luca della Robbia.

527. Trial Plate made in competition with Brunelleschi. The Sacrifice of Isaac. Lorenzo Ghiberti.

528. Bas-Relief. From the frieze of a tomb in the Church of Sant) Trinita at Florence. Giuliano da Sangallo.

526. Bas-Relief, representing the miraculous restoration of a child to life, from the Cassa di San Zenobia in the Duomo at Florence. (3 pieces.) Lorenzo Ghiberti.

530. Singing Boys. Bas-relief made for an organ balustrade in the Duomo at Florence. Luca della Robbia.

534. Terra-Cotta. Subject, St. John. XVIth century. Top of cabinet.

ARMOR.

411. Twenty-Eight Pieces of Oriental Armor. The Damascene work (steel inlaid with precious metals) upon many of these exquisite examples of Eastern skill is of the utmost beauty. Also a Toledo rapier with inlaid hilt, and an Italian crossbow. (Hanging on the wall.)

PHOTOGRAPHS.

Ten Volumes of Photographs of Roman Ruins, statues, mosaics, frescoes, etc. etc., presented by Geo. B. Emerson. Kept in Library of Athenæum.

ON FLOOR:—

Antique marble vase, on a pedestal. Found in the environs of Naples. It was purchased at Paris by M. de Triqueti, and has been loaned by the Trustees of the Athenæum. It is of Luni (Carrara) marble, and cannot be older than the Empire, as the Luni quarries were not worked by the Romans before the time of Augustus.

411. Two Negro Boys. Venetian.

411. B. An Italian Chest or Cassone, of carved oak. 16th century.

Such chests, often decorated with paintings by eminent masters, were used for the preservation of wearing apparel.

547. An Old Friesland Sled. The colored bas-relief represents Solomon and the Queen of Sheba.

STATUES.

541. The First Inspiration of Columbus. By Giulio Monteverde da Genova. Presented by Mr. A. P. Chamberlaine. Temporarily placed in the vestibule of the Athenæum.

541. Hebe and Ganymede. By Thomas Crawford. Presented by C. C. Perkins. Temporarily placed in the reading-room of the Athenæum.

CABINETS.

400. Large Boule Cabinet. XVIIth century. Italian.

At the close of the XVIth century, carved furniture gave place to furniture decorated with inlays of different colored woods (Marquetrie, Intarsia), marbles, and other stones; or metal on wood or tortoise-shell, called Boule or Buhl after Andrè Charles Boule, (1642–1732), who brought this sort of work to perfection in France under Louis XIV.

401. Cabinet inlaid with colored marbles. XVIth century. Italian.

561. Small Boule Cabinet; decorated with ornaments in brass. Italian.

ROBBIA WARE, ENAMELS, ETC.

518. Luca della Robbia. Madonna and Child. From the Campana Collection. Loaned by Mr. C. C. Perkins.

519. The Virgin adoring the Infant Jesus. Andrea della Robbia. Campana Collection. Loaned by Mr. C. C. Perkins.

337. Adoring Madonna. Modern imitation. Presented by the Rev. Mr. Washburne.

542. Vase. Imitation of ancient Persian faïence, made by Léon Parvillée of Paris. Presented by Mr. Geo. W. Wales.

PICTURES.

353 and 354. L'Aller et le Retour du Marché. F. Boucher (b. 1704, d. 1770). Presented by the heirs of the late Mr. Peter Parker. (Second room.)

356. Portrait of John Harris, Esq. By W. Allston. Painted when they were classmates at Cambridge. Presented by Miss Harris. (Second room.)

536. A Dutch Fair (Kermesse.) Attributed to Paul Bril (born in 1554, died 1626). Ibid. Loaned by Mrs. Charles Amory.

537. The Ferry. By Alexandre Keerinckx or Kerrinckx (born at Utrecht in 1590, died in 1646). Presented by the children of the late I. P. Blanchard, Esq. Ibid.

Italian Peasant Girl. Bonnat. Loaned by Mr. H. P. Kidder. Ibid.

63. Charity. (In the Spanish Room.) Barto. Schedone (b. 1570, d. 1615). Loaned by Mr. J. B. Thayer.

This picture was presented to Dr. N. Chapman, of Philadelphia, by Joseph Bonaparte, Comte de Surviliers, in 1831.

Sybil. Sophonisba Anguisciola. Sumner Bequest.

CARTOONS.

59. The Descent from the Cross. (In the Egyptian Room.) Raphael Mengs (b. 1728, d. 1779). Loaned by Mr. George Chickering, who purchased

it at Florence out of the Corsini Palace. It formerly belonged to the Rinuccini family.

This very fine work is of great interest as being the painter's last work.

64. CHRIST THE HOPE AND SUPPORT OF THE AFFLICTED. (In the Egyptian Room.) Paul Delaroche (b. 1797, d. 1856). See Isaiah, ch. 41, v. 13. "For I, the Lord thy God, will hold thy right hand, saying unto thee, Fear not; I will help thee."

The first drawing of this composition was made at Eisenach, in 1847, and given by the artist to the Duchess of Orleans. In 1851 Delaroche painted a sketch from a tracing of the original drawing (6 x 8 inches), which was purchased at the sale of his works at Paris in 1857, for $1,550, and is now in the Belmont Gallery at New York. At the time of his death Delaroche had commenced to put the composition upon canvas, figures life size.

FOURTH ROOM.

Pictures belonging to H. R. H. the Duke de Montpensier, and other Pictures, also Loaned to the Museum of Fine Arts.

1. The Annunciation.
2. The Adoration of the Shepherds.
3. The Adoration of the Magi.
4. The Circumcision.

Francesco de Zurbaran, born 1598, *died* 1662. *Pupil of Juan de Roelas. Appointed Painter to Philip IV, in* 1650.

N. B. — These four pictures with two smaller ones formed the great altar-piece of the Carthusian Convent at Cadiz.

5. A Carthusian Monk. — *Francesco de Zurbaran.*

N. B. — Formerly, like Nos. 1, 2, 3, 4, in the Spanish Gallery at the Louvre.

6. The Virgin of the Swathing Band. (La Vergen de la Faja.) — *Bartolomeo Estaban Murillo, born* 1618, *died* 1682.

N B. —Painted for the Count of Aguila. It remained at Seville until 1840, when it was bought by Baron Taylor for the Spanish Gallery at the Louvre. It was purchased by the Duke de Montpensier after the death of King Louis Philippe.

7. PORTRAIT. — *Diego de Silva Velasquez, born* 1599, *died* 1660.

N. B. — This picture, long supposed to be a portrait of the painter, belonged to the collection which Mr. F. H. Standish left by will to the King of the French.

8. EQUESTRIAN PORTRAIT of Philip IV, King of Spain. — *Velasquez.*

9. EQUESTRIAN PORTRAIT of the Count Duke d' Olivares, Prime Minister of Philip IV.

N. B. — Said to be the original sketches for the great pictures in the Museum at Madrid. They were purchased from the banker Salamanca by Queen Isabella II, who presented them to her sister, the Duchesse de Montpensier.

11. CATO OF UTICA tearing out his entrails. — *Joseph de Ribera, called Lo Spagnoletto, born* 1588, *died* 1656. *Pupil of Ribalta and of Caravaggio.*

N. B. — From the Spanish Gallery at the Louvre. See Stirling's Annals of the Artists of Spain.

12. THE DISCOVERY of the Holy Cross. — *Juan Valdès Leal, born* 1630, *died* 1694. *Pupil of Antonio del Castillo.*

N. B. — Sketch for the great picture in the Charity Hospital at Seville.

13. St. Augustine and other Fathers of the Church. — *Francisco Herrera, the elder, born* 1576, *died* 1685. *Studied under Luis Fernandez.*

14. St. Jerome and other Fathers of the Church. — *Francisco Herrera.*

N. B. — Both these pictures were painted for the famous Convent of St. Jerome, at Seville.

15 and 16. Two Landscapes. — *Francisco Herrera, the younger, born* 1622, *died after* 1677. *Pupil of his father, Herrera the elder.*

N. B. — Purchased by the Duke from a private gallery at Seville.

17. Ecstacy of St. Francis of Assisi. — *Juan de Ribalta, born* 1551, *died* 1628.

18. The Madonna with the Dead Christ in her arms. — *Luis de Morales, surnamed the Divine, born* 1509, *died* 1586.

N. B. — From the Spanish Gallery at the Louvre.

19. Holy Family. — *Fra Sebastian del Piombo, born* 1485, *died* 1547. *Pupil of Giorgione.*

21. GAME. Juno borne through the air in a chariot. — *Jacopo Bassano, born 1510, died 1592. Pupil of his father, Francesco da Ponte, called Bassano the elder; studied under Bonifazio and Titian.*

22. FRUIT. Ceres in a chariot. — *Jacopo Bassano.*

23. LIONS in repose. — *Franz Snyders, born 1579, died 1657.*

N. B. — From the collection of the Count of Altamira, at Madrid.

24. PRIEST on horseback in a wood, carrying the holy ciborium. — *Antony Frans Vandermeulen, born 1634, died 1690.*

25. LANDSCAPE with figures on horseback. — *Salvator Rosa, born 1615, died 1673. Pupil of El Greco.*

26. LANDSCAPE. — *Salvator Rosa.*

N. B. — From the gallery of Vista Alégre, at Madrid.

27, 28, and 29. HISTORY OF JACOB. — *Pedro Orrente, born 1550, died 1641. Pupil of Bassano, called the Bassano of Valencia.*

60. THE HOLY FAMILY. Annibale Caracci, b. 1560, d. 1609. Loaned by Mr. George Walker, of Springfield, Mass. In the Spanish room.

This picture, which was painted at Parma when Annibale Caracci studied to imitate Correggio, was bought at Bologna from the Signori Conti by Niccolo Farlotti. It was brought to this country about forty years ago.

MODERN PICTURES.

IN THE EGYPTIAN ROOM.

30. THE OCEAN NYMPHS weeping upon the Rock of Prometheus. } *Henri Lehmann, born* 1803.

N. B. — Painted in 1843; given by King Louis Philippe to his son, the Duke de Montpensier.

32. THE LAY BROTHER in charge of the cellar. } *François Granet, b.* 1774, *d. after* 1833.

THIRD ROOM.

PICTURES LOANED TO THE MUSEUM,

EXPRESSLY FOR THIS EXHIBITION,

BY DIFFERENT PERSONS.

57. THE ERA OF THE REFORMATION. Cartoon by Baron Wilhelm von Kaulbach. Exhibited at Paris in 1867, at the Great Exposition, and purchased by Mr. B. M. C. Durfee, of Fall River. Kaulbach painted one of the six great frescoes in the new museum at Berlin from this cartoon. Height, 23 feet; width, 26 feet.

A notice in the "London Art Journal" says: "We must look at the assemblage as a grand commemoration, in the spirit, of the vicissitudes and struggles of the Reformation, from the rising of its morning star (Wickliffe) to the cessation of wholesale persecution on account of religious opinions. . . . The assembly is represented as being held in an imposing interior, — that of a cathedral of the first class. In the centre is the choir; side aisles open on the right and left; and from the nearest spaces to the upper gallery the vast expanse is thronged with groups of men in every variety of picturesque costume, all earnest in the business in hand."

We find here, as in all Kaulbach's great works, not only the actual subject, but everything, however remote, which ingenuity could bring into connection with it. Kaulbach has not only represented the men of the Reformation proper, such as Luther, Zwingli, Justus, Jonas, Melancthon, and Calvin, but also those early church reformers who heralded their coming and prepared their way. Abélard, Arnoldo da Brescia, and Waldus, of the 11th and 12th centuries; Wickliffe and Tauler, of the 14th century; Huss and Savonarola of the 15th, who had struggled against papal pretensions and served the cause of religious freedom, had a prescriptive right to place upon a stage dedicated to the Reformation: but Kaulbach has introduced others

who are much less directly connected with it, such as the Renaissance humanists, artists, authors, scientists, and discoverers, who belong to it only on the ground that they opened to the world those stores of ancient thought long hidden in the forgotten and neglected works of the great Greek and Roman authors; that they studied the recovered masterpieces of antique art; investigated causes and effects in nature; and extended geographical knowledge. Thus they widened the minds of men, ploughed the great intellectual field, and, like Cadmus, sowed those dragons' teeth in the furrows, which, when the time came, sprang up in the shape of armed men ready to overthrow the barriers which impeded the free expansion of human thought. Among the humanists are Petrarch, Erasmus, Reuchlin, Pico della Mirandola, and Marsilio Ficino; among the artists, Lionardo da Vinci, Albert Dürer, Michelangelo, and Raphael; among the authors, Machiavelli, Shakespeare, and Cervantes; among the scientists and philosophers, Paracelsus, Lord Bacon, Harvey, and Leonard Fuchs; among the discoverers, Columbus, Drake, and Michael Behaim; among the astronomers, Copernicus, Galileo, and Tycho Brahe. Lastly there are the sovereigns, electors, and leaders in the Reformation, William of Orange, Barneveldt, Admiral Coligny, Cranmer, Queen Elizabeth, John the Constant and his son Johann Friedrich, brother and nephew of the Elector of Saxony, etc. etc. The spectator will be able, by looking at the photograph in front of the cartoon, to recognize all those distinguished personages and others among the more than eighty figures drawn in it. Among them is the painter himself in the right-hand upper corner, ascending the stairs to assist Albert Dürer, whom he thus acknowledges as his chosen master.

LOANED BY Mr. Q. A. SHAW.

71. The Annunciation .....
72. Marriage of St. Catharine.....*Paul Veronese.*
73. Magdalen.....
74. The Pool.....*Troyon.*
75. Sketch. Normandy..... "
76. Landscape and Cattle..... "
77. Sunset ..... *Rousseau.*
78. Landscape (Barbison)..... "
79. Small Head ....*Artist unknown.*
80. Sheep and Landscape .....*Jacques.*
81. " " " ..... "
82. Landscape .....*Corot.*
83. " .... "
84. Horses .....*Schreyer.*
85. Sketch .....*Millet.*
86. Sunset .... "
87. Sheep Shearing ..... "
88. The Cooper ..... "
89. A Laborer..... "
90. The Sower..... "
91. Sea Coast. Normandy .... "
92. Coming out of Church..... ...*Brion.*
93. Landscape .....*Jules Duprè.*
94. " .....*Lambinet.*
95. Bugle Call..... .....*Hunt.*
96. Sheep .....*Londonio.*
97. Page sleeping .....*Roybet.*
98. The Seine near Bellevue.....*Daubigny.*
99. Little Girl..... . .....*Ed Frère.*

April, 1875.

PRESENTED BY Mr. Q. A. SHAW.

100. DANTE.....*Corot.*
Inferno, Canto 1st.

ARGUMENT. — "The poet having lost his way in a gloomy "forest, and being hindered by certain wild beasts from "ascending a mountain, is met by Virgil."

According to some commentators the Leopard denotes Florence, the Lion the King of France, and the wolf the Court of Rome.

This picture, one of the most important of Corot's works, was purchased in Paris by Mr. Shaw, with the purpose of giving it to the Museum, which it now so greatly enriches.

B.P.L. Bindery,
MAR 19 1892